

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXVII., No. 962.

NEW YORK: SATURDAY, JUNE 5, 1897.

PRICE, TEN CENTS.



BEATRICE.

H.S. Houry

THE DUNLAP SOCIETY AND ITS PRESIDENT.



DOUGLAS TAYLOR.

The Dunlap Society, organized in this city some twelve years ago to patronize all that is noble and good and worthy in the American drama, has made for itself already a firm position in the higher concerns of the stage of this country. Perhaps the story of the society's inception and of its purpose is best told by the report of Brander Matthews, submitted during the term of his secretaryship in 1888. Mr. Matthews wrote:

In February, 1885, a little group of residents of New York who were students of the stage and collectors of theatrical books and portraits held a meeting and discussed the possibility of organizing a society in which could be brought together all those who were interested in the history of the theatre in America. The result of this conference was a belief that such a society could be established. It was resolved to call the society after William Dunlap, one of the first of American dramatists, and the foremost historian of the American theatre. A prospectus was prepared and sent out to all those likely to be interested whose names and addresses could be procured by the Executive Committee. The responses to this circular were encouraging, but they came in very slowly, and it was not until eighteen months after it had been issued that sufficient adhesions were received to warrant the Executive Committee in undertaking the work. The Dunlap Society began its first year (1886-87), with the publication of the first comedy written in America by an American on an American subject and acted by a professional company of players.

This initial publication of the society was *The Contrast*, a comedy by Royall Tyler, reprinted from the original edition of 1790. Then followed *Insane of the Father*, or, *American Shandyism*, a comedy by William Dunlap. Since the appearance of these works many others have been brought out, each dealing in some manner with the highest artistic, historical or biographical affairs of the American drama, and more than one publication has served to give a new lease of life to some ancient, scarce and priceless volume.

William Dunlap, in honor of whom the society has been named, was born at Perth Amboy, N. J., in 1766, and died at New York City in 1839. He was one of the remarkable public characters of the infant metropolis at the close of the last and the beginning of this century, being renowned equally as dramatist, author, artist, lecturer, politician, and manager. He founded the National Academy of Design, was the first historian of the American drama, the leading playwright and manager of his day in this city, an admirable historian of New York, and one of the proprietors of the old Park Theatre, which, in association with John Hodgkinson, he managed from 1798 to 1805. Dunlap wrote in all twenty-seven plays, a majority of which were presented at the old Park, and he therefore stands conspicuous as the first prolific playwright of the country. In art, he was a pupil of Benjamin West, and in literature he wrote many books. Never meeting with a single real success, he was active none the less in every public-spirited measure as a leader of men; he spoke at all mass meetings where the affairs of the people were concerned, and his name appeared as a member of almost every important committee of citizens of his time. An especially interesting undertaking of the society has been the copying in mezzotint of the old portrait of Dunlap which is the property of the National Academy of Design.

For the purpose of learning the condition of the Dunlap Society to-day a Minnion representative called upon its president, Douglas Taylor, at his splendid old mansion in West Twenty-second street. "The society is a sort of fad with me," said Mr. Taylor, "and I give to it a great deal of time and of thought. It was first organized, you must know, in 1886 by Edwin Booth, John Gilbert, Harry Edwards, Brander Matthews, Laurence Hutton, John H. V. Arnold, Thomas J. McKee, and others, and it continued in moderate prosperity until 1891, when it seemed to be falling away. Many prominent members had died, others had lost interest, and matters looked dark for the society. In 1895 I essayed, at the request of former members, to reorganize it, and called a meeting at my house for this purpose. Among those who responded to the call were Augustin Daly, Joseph Jefferson, William Winter, Laurence Hutton, Thomas J. McKee, J. H. V. Arnold, Charles P. Daly, Samuel P. Avery, Daniel Frohman, William L. Keese, and Evert Jansen Wendell. At this gathering there was appointed a committee on

publication and another on the election of members. The latter body selected two hundred and fifty ladies and gentlemen as desirable members, this selection including those who had attached themselves to the original society.

"Since then the fifteen publications of the first series, as we term it, have been supplemented by other volumes each year, commencing with Charles P. Daly's valuable 'History of Early American Theatres,' followed by Pence's 'Index of the Magazine and the Drama.' This year the book has been the 'Autobiography of Clara Fisher Maeder,' edited by myself, which has been most kindly noticed by THE MIRROR and other representative journals throughout the land. The next book, and probably the only addition of 1897, will be Paul Leicester Ford's 'George Washington and the American Stage,' to be followed, as soon as may be, by Edward Freiberger's 'Chicago and the Stage,' upon which he is now engaged and for which he has spent years in the collection of data and material.

"Subsequently, William Winter will furnish an original work, and several interesting biographies are promised. Thomas J. McKee's severe illness, from which he is now slowly recovering, has prevented several valuable publications, such as the life of Tony Aston, the first English actor who ever visited America, and many more rare works, Mr. McKee owning the most unique collection of dramatic material in America, although other members, J. H. V. Arnold, Augustin Daly, C. C. Moersu, William B. Dick, Frederick R. Ryer, Peter Gilsey, A. M. Palmer, Charles N. Mann, and others, have very fine and large collections. The membership is strictly limited to two hundred and fifty, which number must be filled and paid up in January of each year. The dues are \$5 a year, the total receipts being used for publications, no collecting nor clerk hire being provided for, and as writing and editing are not pecuniarily compensated, authors take their own time, and no specific publications are promised. It is ever the wish of the officers—Mr. Wendell, secretary; Daniel Frohman, treasurer, and myself, president—that members shall assist by desirable suggestions and the contribution of appropriate articles—either original papers or rare pamphlets. The present committee on membership includes, besides the officers, Laurence Hutton, Brander Matthews, Brayton Ives, William Winter, William L. Keese, Joseph Jefferson, Charles P. Daly, A. M. Palmer, Parke Godwin, Bronson Howard, Augustin Daly, Harrison Grey Fiske, William Bispham, Beverley Chew, Samuel P. Avery, Edmund Clarence Stedman, and Francis Wilson.

"Among present members not already mentioned are Maggie Mitchell Abbott, Louis Aldrich, Cornelius N. Bliss, John Kendrick Bangs, Georgia Cayvan, Joseph H. Choate, Edward Fales Coward, Lotta M. Crabtree, William H. Crane, Charles W. Dayton, John Drew, Ashbel P. Fitch, Clyde Fitch, Edwin Booth Grossman, John Hare, Minna Gale Haynes, Abram S. Hewitt, Barton Hill, George Frederick Hinton, Rodina Hooley, Joseph Norton Ireland, Sir Henry Irving, Thomas W. Keene, George Parsons Lathrop, Frank R. Lawrence, Walter Learned, W. J. Le Moynes, Seth Low, Clara Fisher Maeder, John Malone, Helena Modjeska, Right Rev. Henry C. Potter, Rev. William S. Rainsford, Whitelaw Reid, Stuart Robson, Albert Rosenthal, Frank W. Sanger, Franklin H. Sargent, R. H. Sothorn, Bram Stoker, Robert Taber, Agnes Ethel Tracy, Ellen Terry, H. Walter Webb, E. S. Willard, Sidney Woollett, The Players and the American Dramatists' Club.

"About myself? Well, my name has been somewhat known in the affairs of this city for a long, long time. I was born down at Broadway and Duane Street, on September 12, 1830. In 1847 I undertook to scribble dramatic matter for the New York Globe, following the bent of an early developed taste for the theatre and for printers' ink. Afterward I secured a position upon the staff of the *Sunday Courier*, a paper with which Augustin Daly first appeared as a dramatic writer while I was its editor. Various political offices came my way—I was Commissioner of Jurors for ten or eleven years, a school official and a Congressional emissary to Vienna, besides founding the Manhattan Club and being the second member of The Players. I have a printing business downtown and visit the place for an hour or so each day, while the rest of my time is devoted chiefly to my fads—the Dunlap Society and the 'extra-illustration' of books. All of these volumes, and you may see that there are quite a number on the shelves, have been made of uncommon interest by the addition of engravings, photographs, programmes, or autograph letters."

ROLAND REED WINS DAMAGES.

The suit of Roland Reed, as well as those of Isadore Rush and Mrs. Mary Myers, brought against the Southern Railway Company for injuries sustained in an accident some time since, was tried at Macon, Ga., before a United States court, the jury bringing in, on May 24, a verdict for the plaintiffs. An immense crowd attended the trial, and the lawyers appealed to the Court to have the room cleared, but the judge decided to let every one remain. The suits were brought for \$10,000 each, and the jury awarded Mr. Reed \$2,000, Mrs. Myers \$4,000, and Miss Rush \$1,000.

TO ESTABLISH A STOCK COMPANY.

The Society of the Alumni of the American Academy of the Dramatic Arts, as has been announced, purposes to establish a stock company composed of its members, to bring out new works before managers and others interested in the drama, and on Monday (yesterday) presented for the first time at the Carnegie Lyceum a new farcical comedy in three acts, entitled *A Wise Child*, by A. E. Lancaster. Note of this performance will be made in THE MIRROR next week.

BEATRICE.

Beatrice, whose portrait adorns the front page this week, made her first appearance in public at the age of eight years with an elder brother in a contortion act. The little girl's work was considered to be so clever that the youthful team were seldom out of an engagement. The Winter months were booked in the variety houses, and in the Summer they traveled with a circus. Beatrice became a skilled acrobat and bareback rider. After several seasons on the road, her brother took a severe cold which settled on his lungs and developed into consumption. After that Beatrice worked alone, although her brother traveled with her until he died, two years later. She was a strong feature with Tony Pastor, Harry William, the Howard Athenaeum company, and other leading vaudeville companies for several years.

Beatrice's services were always in demand at a high salary, but she was often compelled to give up profitable engagements in New York on account of the Gerry Society. She was arrested once for disregarding their warning and confined in the S. P. C. C. building for five weeks, during which her mother made a desperate fight through three different courts for possession of her child. When Beatrice was released, however, with a widowed mother and an invalid brother to provide for she felt the necessity of resuming work, although she had been warned not to appear in New York State. Notwithstanding the threats of the society, she secured an engagement in a leading circus show, thinking she would be unmolested outside of the city. But the Gerry officers seemed to keep well posted regarding her affairs, for when the circus tents were pitched in Brooklyn they were on hand to carry out their threat, waiting for her to come from the ring. Her brother, however, had timely warning, and when she finished her performance he threw a cloak over her spangled costume and hurried her under the seats at the side and out from under the canvas of the big tent while the Gerry officers were waiting at the dressing tent entrance. They at once started after the fugitive, but a little diversion by the friendly canvasmen, who held the canvas down, gave Beatrice and her brother a good start. Out in the dark night the two little people ran, hand in hand, stumbling over the rough, uneven ground, through vacant lots, scrambling over the fences of private property, disturbing the slumbers of peaceful householders, not to mention several snarling dogs, who chased the fugitives over the opposite fences again, the Gerry officers always in hot pursuit, until Beatrice and her brother felt the earth sliding from under their feet and they landed in a cellar excavation, where they remained until search for them was abandoned. Beatrice was stunned by the fall, and still carries a scar on her forehead as a remembrance of her last brush with her old time enemy.

Beatrice was suddenly filled with an ambition to become a dancer, and at the end of one season's lessons with the ballet mistress she was a finished dancer, with a style all her own. Her circus work had given her form that flexibility and gracefulness which trained athletes only possess.

But Beatrice's chief ambition is to become a singer. Her voice is a high soprano of unusual range, and flute-like in quality, the entire upper register being natural. In a recent concert in this city by the pupils of Miss Manchester she sang the difficult aria from Gounod's grand opera, *Philemon and Baucis*, with all its intricate runs and trills, taking high E with ease.

Beatrice's dramatic experience has been limited to but one part, which she has played for the past five seasons with great success. Her Jim Harland in *The Limited Mail* is a delightful characterization. Her winsome personality has made her a favorite everywhere.

Next season Beatrice will essay her first soubrette role in Elmer E. Vance's new production, *Patent Applied For*. She will take the part of Inez Hazard, a lively young girl who visits the city and returns to her quiet country home with a varied lot of startling accomplishments.

In connection with his new play Mr. Vance has adopted an expensive method of advertising. In the past two seasons 100,000 photographs of Beatrice have been distributed throughout the country.

WILLIAM H. CRANE'S NEXT TOUR.

William H. Crane completed last week the preliminary arrangements for his next season, and departed to Larchmont, whence his yacht, *The Senator*, conveyed him to his Summer home at Cohasset, Mass. The actor will again be managed by Joseph Brooks, and he has engaged for his company Annie Irish, Percy Haswell, Una Abell, Kate Lester, Theodore Babcock, Boyd Putnam, Percy Brooke, William Boag, Vincent Serrano, Charles F. Gotthold, George F. De Vere, and W. E. Butterfield. Mr. Crane's repertoire will include *A Virginia Courtship*, by Eugene Presbrey; a new play by Louis N. Parker, and another by Clyde Fitch and Leo Dietrichstein, besides a comedy by two popular literary lights whose names are not to be announced at present. The tour will begin at the Baldwin Theatre, San Francisco, on September 13, and the company will play in this city, at the Knickerbocker Theatre, about January 13.

A NEW THEATRE IN KENTUCKY.

Richmond, Ky., is to have a new theatre. McCreary and Trevis, owners of the building corner of Irvine and Second streets, in that place, which now contains the Internal Revenue Collector's office, the post-office, and several other establishments, will convert the upper part into a theatre as soon as the Government building is completed and the offices removed into it. The plans are now ready, and within a few weeks work will begin on the improvement. The building was formerly a theatre, but was converted into a club room.

GOSSIP



This picture of Pearl Eyttinge, taken two weeks ago, shows that handsome and brainy woman and clever actress in the aspect of perfect health and consequent happiness that is again natural to her. When Falk, at the critical photographic moment represented in the perfected portrait above, said to Miss Eyttinge, "I've got the laugh on you this time," she did not, of course, respond at once, as that would have spoiled the picture. "I replied in the negative," she laconically and wittily remarked afterward. Miss Eyttinge has plans for the regular stage for next season, but in the meantime will appear in vaudeville, where she will, no doubt, succeed. She has a new sketch, written by Kenneth Lee, entitled *The Mystery of Myrtle's Mother*. "It is not a problem play," she says. "The author has taken care that no glimmering of sense shall appear to mar the thrilling motif. We are the cast, which contains six characters—the ingenue, the adventures, the good old farmer, the villain, the detective, and the child." Material, it is seen, for an entertaining play in little.

Adele Ritchie, Cissy Fitzgerald, and Albert Clayburgh sailed for Europe on the *St. Paul* last Wednesday.

Eva Westcott was recently presented with a handsome St. Bernard dog at Lynn, Mass., and the canine made his debut on May 22 in Mr. Potter of Texas. Miss Westcott left last week for her home at Nashville, to rest there for the Summer.

J. Aldrich Libbey has been engaged for the Holcombe Summer Opera company in Chicago.

The season of *A Yankee Drummer* will open August 23. Frank Jones, familiar as Si Perkins and *Our Country Cousin*, will play the title part, and be supported by Lillian Walton and twenty-five others. A novel street feature will be introduced, with two bands and two parades. New line printing is being made. Bearman and Nutt are the proprietors and Frank Jones manager.

There was a long consultation at Hoyt's Theatre last week between Richard Mansfield and his managers, Charles H. Hoyt and Frank McKee, who undertook the direction of the actor's business affairs at the beginning of this year, and who had a contract to continue for eight years in this capacity. Some difference of opinion arose, it is said, concerning the details of Mr. Mansfield's next tour, and actor and managers decided to separate.

The wedding of Lillian Beatrice Holt and George M. Pynchon, a banker, has been announced at Cynchon.

"Teddy" Piper last week succeeded E. S. Pollock as business manager of the opera company at the Bijou Theatre.

Engagements for Robert Fitzsimmons' company, which will present next season a play by Hal Reid called *The Village Blacksmith*, have just been completed through Mrs. Packard's agency. Among the members of the company will be William Robyns and his wife, Logan Paul, W. R. McKay, Jay L. Packard, Ramie Austin, and Estelle Dale.

William Blaisdell succeeded Joseph Herbert in the cast of *The Girl From Paris* last Wednesday night.

El Capitan will open the season at Manhattan Beach about the middle of June, and will be followed on July 26 by W. C. Parry's Summer Opera company in *La Petit Faust*.

Charles E. Evans has just bought a fine residence and grounds on Rumson Road, near that of Max Bleiman, in Long Branch.

Mrs. Packard is engaging companies for Hal Reid's *A Homespun Heart*, for Shannon of the Sixth, and for a Summer stock company which will open in Southern California on July 1.

Edgar Smith was engaged last week to rewrite *A Round of Pleasure*.

James Gordon Bennett and General Luis Terrasos, of Mexico, with their guests, occupied boxes at the Knickerbocker Theatre on May 25.

Brothers La Salle and Damian, representing La Salle Academy, have rented the Star Theatre for the commencement exercises of the Academy on the afternoon of June 14.

Changes in some of the minor parts of Barbour and Harkin's new version of *Uncle Tom's Cabin* will be made before the play is presented at the Boston Theatre on August 14. The last act will also receive further elaboration and development.

SHOP TALK.

"One thing I've always liked about me," said that fat comedian, "is that I know when I've got enough. The next best thing to having enough is knowing when you've got it."

As this proposition appeared to offer no opportunity for an argument, it passed unchallenged.

It was observed that the dinner upon this occasion was complete. The claret bottle was in evidence, and good nature beamed from each countenance.

"All things considered," said the tall man, "the week has been to me a pleasant surprise, and the experience instructive. Haven't you found it so, governor?"

"Yes," said the tragedian, frankly. "In the matters of cleanliness, system, and discipline the vaudeville theatre is a revelation. Wallack's in its palmiest days was not better managed. And as to the audiences, we certainly found them most courteous. If they did not enthuse over our Shakespearean efforts, they certainly received them with great respect."

"That's right," said the comedian. "If the 'act' went over their heads, they didn't yell, 'Never touched me.'"

"Doubtless," continued the tragedian, "we have during the week played to many young people who in after years, when they have become educated theatregoers, will recur with pleasurable pride to the time when they took their first lesson in the alphabet of the drama."

"I suppose so. Meantime we'll be dead. That's my only kick. They wouldn't wake up. I didn't get a laugh. They didn't seem to know which of us was Hamlet. But if we do the act again, and you let me introduce a topical song, and work in a few local gags with the bones and Yorick's skull, about the man who is waiting for the good times to begin, and about the Greater New York election rattling the old dry bones of the bones, you wouldn't know the act."

"Probably not. Nor Shakespeare either."

"Did I ever tell you about the time I played Hamlet?" asked the fat comedian.

His companions could not recall it. The tragedian said he should have enjoyed seeing the performance, and the tall man said he should greatly prefer hearing about it.

"It was many moons ago, up in the oil country. We closed in Oil City, and a party of amateurs engaged me to coach them in Hamlet, for the benefit of a local charity. The first snag I struck was in casting the piece. Three men wanted to play the star part. One was a fat Dutchman who kept a music store and played the trombone in the orchestra. Another was a divinity student, 'all sicklied o'er with the pale cast of thought,' and the third was a flip young Irishman, fresh from Trinity College, Dublin. He had a brogue on him that would have made Harry Kernell green with envy. Fearing that the snap would fall through, and my stipend fail to materialize, I suggested that it would be a great novelty to have five Hamlets, one for each act. I said I would play the Prince in one act myself. This proposition was oil upon the troubled waters. I worked with 'em just four weeks. The benefit was a success, so far as I was concerned, and I was the chief beneficiary. I shan't try to describe that performance. But the *Daily Derrick* sized it up about this way:

"There was a show at the Opera House last night called Hamlet. The playbill says that a Mr. Shakespeare wrote it. But there's an Irishman named Donnelly, up in Minnesota, who says Bacon wrote it. There is now a way to settle this point for all time. Locate the graves of Shakespeare and Bacon, and see which one turned over in his coffin last night, and that'll be the one that wrote Hamlet."

"I am glad for many reasons of our vaudeville experience," said the tragedian. "We live too much within ourselves. It is wise and good to touch shoulders with our kind. I had a most instructive conversation with 'The Man with the Iron Jaw.' He told me that he had tried everything before discovering the true trend of his artistic temperament. He recounted his many triumphs before the crowned heads of the old world, and ended by assuring me with a sigh that 'times ain't wot they was in our his now.' I also found much food for reflection in a few minutes' chat with the rather over-ripe blonde from Albion, who warbled that touching refrain:

"O't'm a loidy,
But keep it shoidy."

She informed me that we were jolly slow on this 'soida.' Then she showed me a little souvenir she 'ad from 'Is 'Ighness, the Prince of Wolles, and said that at the Al'ambra 'Is 'Ighness usually spent 'arf an hour in her dressing room. 'But, dear me,' she sighed, 'times aren't what they weh in our bus'ness.' One of the most interesting of my new acquaintances was the petite, plump, and pretty brunette who did the bewildering slack wire dance in pink fleshings, a Spanish name and a Hebrew dialect.

"I made bold to compliment her upon the originality and daring of her act."

"Oui? You like ze fur? Je vous remercie? But ze audience he so cold, like ice cream; no applause, no encore, no brava! I don't know vot's de matter mit de show pezzness anyway.' She got her Spanish and French a little tangled when she began a sentence, but she always wound up with a touch of nature that was unmistakable.

"But vaudeville without the serio-comic would be Hamlet with Hamlet omitted. 'Baby Rose Bud,' whose turn preceded our own, was a type and a memory. Will the species ever become extinct?"

"Probably not while the sexes are organized as at present," said the comedian.

"The tangled mass of fluffy, flaxen hair, the complexion of liquid white and flaming red, the painted lips, the black eyebrows, the mincing, baby walk, the mindless grin, the short skirts, the red stockings, and the dainty shoes, and O! that indescribable, ear-piercing volume of sound, called by courtesy a voice. One evening as she

passed near me to go on for her turn I discovered that she was not exactly the child she appeared. Indeed it struck me then for the first time that she was probably old enough to vote. But a moment later, with the glare of the lights upon her, her feet tripping nimbly, and her alleged voice warbling

"I am such a shy young thing."

I could have sworn she was in her teens.

"A black face monologue artist who had struck up an acquaintance with me observed my look of admiration. 'Do you like me wife's turn?' he asked.

"I said I admired it greatly, but had not before known of the relationship. And I intimated that she appeared too young to be a wife. This appeared to amuse him greatly.

"When de old woman hears dat," he said, 'she'll drop dead. She aint a-feelin' very well dis evenin' anyway. Her favorite granddaughter got married last night, and de old gal is all broke up.'

"At that moment the 'old gal' made her exit L. I. E., with a kick and a wink. She was complaining about the leader who queered her gag. Her husband introduced me while the piano played the prelude to her next song, and the ushers worked heroically. 'What's the matter with them guys out there this week, anyway? They just make me tired. I tell you, Rocks, show business ain't what it used to be,' and then she skipped on with an all round comprehensive smile, and gave the ushers a chance to stop and rest up for the next encore.

"That night I had a most remarkable dream.

will ask us to remove our masks; to show our naked faces, mayhap besmeared with paint; to speak in natural speech, like unto the *hoi polloi*. When, oh when, will Art resume her sway?"

Thespis (carefully gathering the crumbs from the folds of his toga and tossing them into his mouth with wonderful precision): There are no actors now. At least there are but few of us left. We are in the transition state. And since the rabble, in capades of grasping thoughts, are rushing after newer idols, prostrating themselves at newer shrines, why linger we here? The mountain will not seek the prophets; let the prophets go to the mountain. The elevation of the stage was a noble conception, but stages cannot be elevated while the inner man cries in revolt for provender. *Melpomene* is dead or sleeping. Let us woo *Terpsichore*.

Aristophanes: Agreed.

Cratinus: Agreed.

Susarion: Agreed.

Phormus: Agreed.

Eschylus: Agreed.

Sophocles: Agreed.

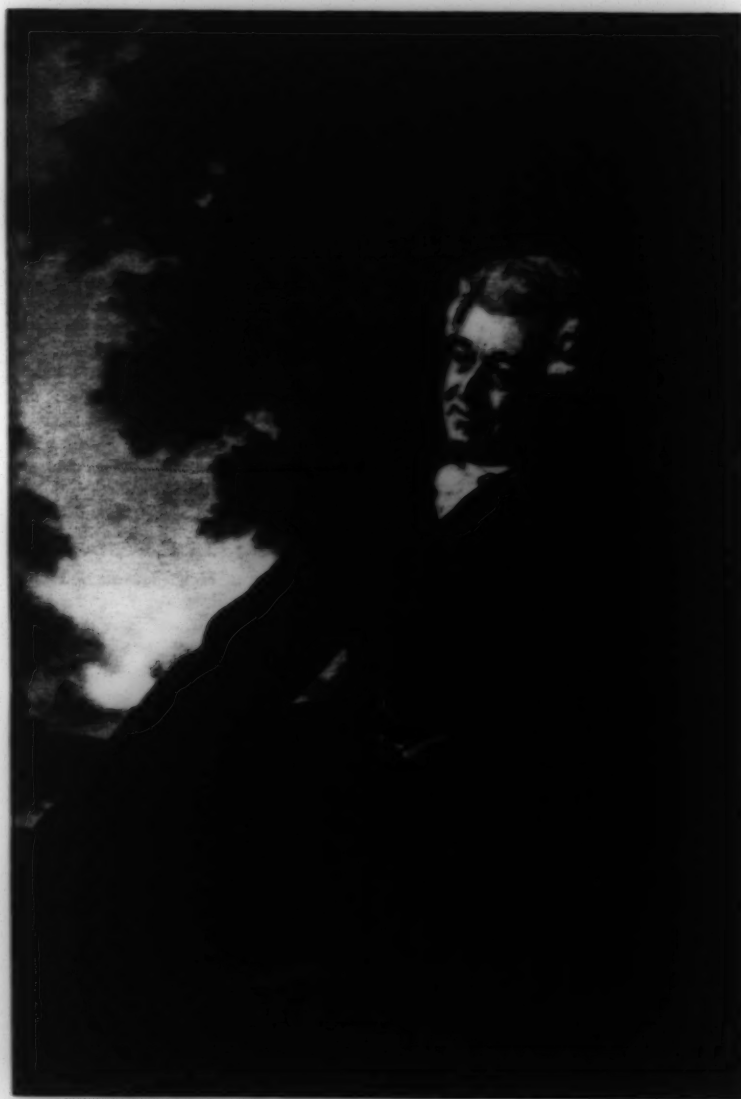
Thespis and Oines (their empty wine cups in the air): Agreed! *Tempus parvandum!*

"And just then my alarm clock went off. Even dreams, you see, confirm the verisimilitude of tradition, art, and show business, and synonyms. From *Sophocles* to *Steve Brodie*, from *Ancient Athens* to *Modern Gotham*, we are homogeneous particles of a comprehensive whole."

MILTON NORLES.

AN ABUSE OF POLICE POWER.

Mrs. Paul McDonald, wife of a well-known vaudeville performer, is now seriously ill in St. Vincent's Hospital with nervous prostration, resulting from a flagrant abuse of power on the



VERNER CLARGES AS SIR ANTHONY ABSOLUTE.

I had, in some indefinable shape, drifted back through the centuries. I was living five hundred years before

'Christ at Cana's feast, by power divine,
Inspired cold water with the warmth of wine.'

Ancient Athens was bathed in mellow moonlight. The passer in the streets could hear the ribald jest and song floating out from the open doors of the wine houses. The Feast of the Gods was being celebrated. In contrast to the general gayety was a little group seated on the sward beneath a massive cart, in a suburb of the Grecian capital. A look of settled gloom was upon each face. The silence, which had become painful, was finally broken:

Aristophanes (looking longingly at the open door of the wine house across the way): Whither are we drifting?

Cratinus (giving an imitation of a man picking his teeth): By me halidome, I know not.

Susarion (leaning against a wheel of the cart, wrapped in his toga): Methinks 'twere better to be a dog and bay the moon than hope to make these cold Athenians warm beneath the sway of genius.

Phormus (fumbling in his empty pocket for a fig): Time was when *Luxury* was the handmaid of Art. To-day the clowns make merry in the wine houses to gaping hordes of listless hinds, while the poet bath not an obolus to buy figs for his scant repast. Well mayst thou say, *Aristophanes*, "Whither are we drifting?"

Eschylus (holding an empty wine jug upside down, and gazing at it long and thoughtfully): I have not words to breathe my scorn of the base ingrates who hover near our cart while we do mask our faces and fill the air with concord of sweet sounds, and then, ere we can nimbly doff our caps and crave scant tribute to the gods we serve, bid them to the grog shop or the mart, nor turn to look behind. What say you, *Sophocles*? What shall we give them next?

Sophocles (removing from his mouth an olive stone which he had been long nursing): Ere long they

part of a member of the New York police force. At about half past eight o'clock on the evening of May 1 she was walking slowly to her home on Eighteenth Street and Eighth Avenue, when she was suddenly accosted by an ununiformed policeman and placed under arrest. When she was brought before Magistrate Mott in the Jefferson Market Police Court the next morning he sentenced her to six months on the Island. Her husband, who was engaged in a Brooklyn music hall on the night of the arrest, appealed the case; the District Attorney's office began an investigation and was soon convinced of the eminently respectable character of Mrs. McDonald, and when the case was brought before Judge Smyth in the Court of General Sessions he denounced the arrest and sentence as an outrage. Mr. McDonald, on behalf of his wife, is now suing Magistrate Mott for \$25,000 damages. For the sake of his own and his wife's reputation he desires that his professional friends know the true circumstances of the affair.

MAY REMAIN IN VAUDEVILLE.

"So great have been my inducements to remain in the vaudeville next season," said Bert Coote yesterday, "that I feel seriously inclined to consider the same, provided I can make amicable arrangements with Mr. La Motte, under whose management I was to star in *The New Boy*."

FORGED TICKETS.

Forged billboard tickets were presented last week at the Lyceum, having been given by some one in exchange for lithograph courtesies and small considerations. The same game had been played at Hoyt's and at the Bijou, but the managers have been unable to ascertain how the forger obtained supplies of their paper.

THE SALVATION OF ART.

While fully realizing the discouragements and gloom that often seem to obscure our vision when contemplating the condition of our profession from an artistic standpoint, it is just as well to consider the sunshine, through whose beams we can see that it is still an art. A much abused art, it is true, and too rarely allowed the treatment it deserves; for money, the all-important factor in life, is just as necessary to the artist as to the mechanic; and, unfortunately, theatrical art must be controlled by the judgment of those who are often incapable of appreciating it but whose dollars support it—the public.

When the painter perfects a great work he feels assured that the judgment passed upon it will be worthy of consideration, for only those who can appreciate it care to seriously consider it. The art of painting is considered and discussed by connoisseurs, and once competent critics condemn or praise an artist's work his status is fixed. It is so with sculptors and with all artistic pursuits in greater or less degree, except the theatrical. Imagine an actor or actress, an artist in every sense, playing a part in which they feel and know they have done themselves and their art credit, in which the critics delight, as do all other cultured persons, being pronounced by the public a failure. They may fail to catch popular favor, which has no conception of the artistic, and be forced into playing parts against which every artistic instinct revolts, and then be termed successful. Actors and actresses are too often under the arbitrary rule of uncultured persons whose approval or censure is the all-important thing, and theatrical history is full of facts proving that many great men and women have by necessity been forced into popular grooves at the sacrifice of their artistic careers, and when the rage of the day was over they have been kept in that groove by the public, for, although it no longer cared to see them in it, they were not deemed acceptable in any other.

The career of George Knight was a sad and striking illustration of this fact. An artist he was, and with the natural aspirations of one, but finding that the public would not accept him in the field where he wished to conquer he fell in with the popular demand. Undoubtedly a sense of degradation possessed him every time he appeared, but his bank account was swelling and he was constantly dreaming of the day when, with his accumulations, he could gratify his ambition and take his proper place before the public. After making a fortune, he produced *Baron Rudolph*, and gave a most beautiful and artistic performance, but that inexorable jailer, the public, would not release him from farce-comedy, and simply kept away. He died after being helpless for four years, his brain shattered by the loss of his fortune and the failure of exalted ambitions. He is but one of many cases.

Perhaps you are wondering by this time where the sunshine comes in that I have referred to. It is, I think, in the fact that the public is becoming daily more enlightened, more cultured, and, therefore more capable of giving artistic recognition to artistic merit. It is to the general advancement of humanity the artists in the profession must hope for their millennium. It is evolution, slow growth, but is it not a growth? Only when the general public becomes in a sense artistic can it demand artists, and I think, everything considered, that day is fast dawning.

HANNAH M. INGHAM.

THE LETTER OF A "REFORMED" ACTRESS.

MY DEAR MAUD: To-night, for the first time since I retired from the stage, I felt homesick for it. I have been reading *The Mirror*, and it brought it all back to me so vividly that, like the old war horse "scenting battle from afar," I wanted to be "in it" again with all my might.

It is just 7.45, and in my "mind's ear" I can hear "fifteen minutes" being called all over the theatre, and I can also hear the indignant protests of the "trouper," who are all ready to take solemn affidavits that "half hour" has never been called. "Fifteen minutes" always seems to come as a painful surprise. I can see you, Maud, in my "mind's eye" curling your hair with the irons, and monopolizing the only gas jet in the room (that was an old trick of yours, Maudie dear).

What a different life this is that I am living now! As I sit with my little daughter opposite me, there is not a sound to be heard in or outside the house; everything is as still as death in this little "jay town." Everybody is in bed by 9 o'clock, 10 o'clock being the extreme limit, and to stay up until 12 is to risk one's good reputation. I threw mine to the winds long ago, as you know. I never could go to bed early.

My neighbors on one side are two elderly ladies, maiden or married deponent saith not, and on the other side an old couple, who retire at dark. Opposite there is a vacant lot. Don't you think this excitement will eventually kill me?

Last year, when I left the company and came home "for keeps," I found that my big dog, "Leo," had in my absence been allowed to run wild, and some of the neighbors complained that he had trespassed on their lawns and injured them (the lawns). So I chained the poor beast on the veranda and compelled him to lie quiet all day. The sudden change from perfect freedom and plenty of cat-chasing to solitary confinement caused poor "Leo" to contract cankered ear. Now, it was the same way with me. I left a large and jolly company to come home here to Reuben Plains to gaze at nothing all day but two elderly maidens on the prompt side, and an aged couple on the O. P., and a vacant lot in the front of the house. Isn't it a miracle that I didn't get the cankered ear also? Still, I'm not kicking (how the old slang will out!) I am free as air, and stage-managers are a thing of the past. I am trying to be a lady, be it ever so painful, and hope, with practice, I may become dead-letter-perfect in the part.

MONICA.

CLEOPATRA.

The oldest thing man looks upon, art thou,
Majestic mistress through the night of earth,
Thy light hath touched grim Pharaoh's granite
brow.
And thou wert living ere creation's birth,
What strange and shadowy races through thy town
Made love, and lived, and laughed, and passed
away?
What kings and beggars, wise men, wits and dunces,
Between thy poles have had their little day?
The winds that blow across thy fertile breast
Have swept away a billion years, I know.
With men and temples, cities, and the rest.
To where oblivion passes to and fro,
With silent tread, black eyes, deaf ears, dumb lips,
Extinguished soul, and bloodless, withered heart,
Unconscious of each soul that by it slips—
And we shall be to-morrow as thou art!
And all our dreams and bodies will be gone—
Not dead—not even poor, dry, scowling dust:
And other men and worlds will gaze upon
This now warm world's cold, miserable crust:
My soul grows pained at its awful fate—
This world should quake before an end like thine.
And men should hurl curses, black with hate,
At the first cause, as I in wrath hurl mine!
O Antony: my king of men, must we
Enjoy each other only for a space?
These black that row my large are just as free
As the president and the strongest of our race:
They live and breathe, and eat, and drink, and sleep.
Think what they choose, and hate and love at will—
By all the gods, my heart will from me leap!
O could I kill: and kill: and kill: and kill!
Take thy rough arm from round about my neck:
Think thou to soothe me with a dry career,
When the soul behind my brow's a battered wreck,
And the heart within my breast the dead sea
beach?
Am I thy plaything? once great Caesar's friend—
The sister of the tigers of the Nile?
Hear Antony: this play of love must end—
Ah: hear with me, Marc Antony, while:
Thy hand is softer than the Nile's soft moss—
Thy breath is like the first warm waves of
Spring.
And, Antony, my soul begins to toss
Command these black to suffer now—and sing:
How beautiful the moon is! . . . Clear yet
What song is that the Nile is singing now?
Ah, Antony: . . . I would we could forget,
With our wild kisses on lips, eyes and brow!
JOHN EDNEY MCCANN.

A PARISIAN DRESS REHEARSAL.

The first performance of a new play, either in Paris or London, is a very important and solemn function, but the City of Light and the City of Fog have slightly different ways of celebrating the solemn function. Londoners are convulsed by a mad desire to attend first-nights. Parisians, on the other hand, yearn for admission to the dress rehearsal of the latest theatrical novelty. In longing to be present at a dress rehearsal, the Parisian obeys several very logical impulses which dovetail neatly together. Firstly, the dress rehearsal is an invitation affair, in itself an attraction to the frugal, for nowhere on earth does the mad desire to obtain something for nothing burn so vividly as in the breast of the average Frenchman and free theatre tickets are the goal of his ardent aspirations. It is possible that this longing is rendered more impetuous by the fact that free admissions to a Parisian theatre are as rare as the dental adornments of the proverbial hen. Even foreign journalists have the utmost difficulty in wresting from reluctant managers the free passes which enable them to write up the new productions. To this rule there is but one Parisian exception. Monsieur Allman, the manager of the Renaissance, is invariably courteous to the foreign press, even when his star, Madame Sarah, as she is affectionately called in her own theatre, is off on her travels. A dress rehearsal at the Renaissance is probably the most typical of these rather picturesque functions. Every one rushes madly if he can obtain admission, for Sarah Bernhardt, who, like all nervous women, is sometimes unequal in her acting, is sure to surpass even her great self when she faces the footlights and acts before her invited guests, in which assembly artistic, literary, and theatrical Bohemia is mixed in a picturesque jumble with society leaders. To be an habitu  of these functions is to be more or less a member of a large family party. The policeman grin recognition, the three ticket collectors, who sit in a wooden pen as if they were feared they might develop hydrophobia and bite some one if they were not shut up, take off three solemn hats in salutation. The courtesans greet you volubly as they take your wraps into custody, and if anything has kept you away from the preceding dress rehearsal, proceed to inquire respectfully into the cause of your absence. One meets in the scarlet-carpeted corridors every one that one knows, and various people whom one would not care to know, and the roar of conversation ascends toward heaven, for no sooner is one taken to one's seat than it is the custom to deposit one's programme and opera glass and rush forth once more to chatter. Sarah is never punctual, so when one arrives at 9 o'clock it is an understood thing that the curtain will remain stolidly down for at least half an hour to come. Several very lively libel suits could be started by the conversations in the corridors, if the parties interested were to overhear them, but fortunately no such catastrophe has occurred there up to date. There is but one subject that is by common consent taboo—namely, all discussion of the play. If in the intermissions some luckless wight, unaware of this etiquette, proceeds to criticize the production, he or she is glared at stonily and the conversation is pointedly changed. The reason for this abstinence is not far to seek. If a critic had any reputation for originality in journalism, he or she used to discourse wisely and volubly about many things to an admiring crowd of fellow-journalists and rejoiced exceedingly over so attentive and appreciative an audience, but, slack, the rejoicing was apt to be mitigated when it was discovered that all one's pet phrases and choicest ideas had been annexed by one's audi-

ters and were flourishing in print, which involved either being accused of plagiarism or working one's own article all over again. Therefore, all the brilliant lights of journalism wrapped themselves in a cloak of silence.

N. B.—All journalists consider themselves brilliant, whether they are or not, so the silence has become unanimous.

We were hardly discussing the new deputy, Dr. Grenier, who, being a Musselman, supplies harmless mirth to the citizens of Paris by always at noon going down on his knees and thumping the ground three times with his brow, a proceeding that involves much maddening of brow and attire, as the streets of Paris, especially after a rain-storm, are not adapted for genuflections, and who also used to be the center of an admiring crowd of some twenty thousand people when he would leave the Chamber of Deputies and wash his feet in the Seine. This last proceeding interfered with traffic, so the Government bought the devout person a foot bath and directed him to perform his ablutions in the janitor's kitchen. In the midst of the giggles provoked by this venacious tale, a man walked upstairs and joined a neighboring group. The inquiring stranger of our party remarked, involuntarily: "What a singularly repulsive looking man!" He was small, round shouldered, with grizzled hair and beard, and a general appearance of distaste for soap. Unattractive though he be, he has had a most phenomenal success with women. Catalle Mendes, the writer of unapologetically vile erratic novels, has strown his pathway in life with broken female hearts. His wife, Judith Gautier, daughter of the great Theophile Gautier, divorced him with customary, and under her maiden name has made herself an enviable reputation as novelist and playwright. Next the gentleman ruined the career and blighted the life of a certain female composer, and, getting very tired of the lady, left her. She goes about stating that she loves him still, which proves that there is more truth in the oft-quoted proverb about a woman, a dog, and a walnut-tree. Many other episodes intervened, and now Catalle is going about with a lady who may satisfy his sense of the original but hardly would gratify his love of the beautiful. She is dressed in scarlet from top to toe, her black hair conceals her ears, her face is painted dead white, and she is so heavily blackened around the eyes as to suggest that the aforesaid optics had been recently brought violently into contact with a clenched fist.

Then there appears a woman artist, Louise Abbema, whose talent is exquisitely feminine, as she excels in painting flowers and pretty women, and whose appearance is masculine to a degree. The only particular in which her garb differs from that of the Tyrant Man consists in the fact that she wears a tight, short cloth skirt instead of trousers. She wears a billycock hat on her closely-cropped locks, and caused quite a commotion at the Paris Conservatoire some months ago. She was occupying an orchestra stall, and some unruly boys in the pit shrieked loudly as the performance was about to begin: "Make that man take off his hat." Boys in front called back in stentorian tones: "The man is a woman, and she says she won't." Whereupon the discomfited pitees remarked, audibly: "Oh, Lord!" and the audience giggled and applauded.

Some of us drifted behind the scenes to find Sarah, chilly soul, wrapped in furs (while the rest of us were sweltering in molasses owing to the tropical atmosphere of the theatre), and making a manful and successful attempt to be stage-manager, call-boy, property man, and leading lady all at once. She is still given to stage-fright over a new part, but she has recovered from the acute stage of it which made her announce firmly on the afternoon of the dress rehearsal of *Fedora* that she was tired, that she and the play were sure to fail together, and she would not rehearse but would go for a drive instead. Sardou was distracted, the managers nearly went mad, and the audience showed symptoms of tearing up the benches before the recalcitrant star relented and went on to play magnificently. However, on this occasion there was no trouble. Sarah bundled her furs into her maid's arms, revealed herself in a very charming toilette of pale blue and white silk trimmed with sable, and the tops of the sleeves cut away to show her extremely pretty shoulders, for she is decidedly plump, and ordered up the curtain, while strangers scattered in every direction. We reached our places just in time to hear the curtain rung up, and the play proceeded. According to Parisian custom she did not receive any applause on first entrance. A player is never given a reception in Paris, no matter how popular he or she may be. However, the audience made up for lost time during and after the second act. The play was *Spiritisme*, which in Paris scored an instant failure as a play, although Sarah's most marvelous acting electrified the public.

Frankly, the Gallic mind is not so framed as to properly receive the doctrine of spiritualism. Paris is superstitious enough in all conscience, and a fortune-teller rejoices our souls, and various otherwise hardened atheists will solemnly burn candles for nine consecutive days before the shrine of St. Genevieve, patron saint of Paris, in the certainty that the overworked saint will promptly grant any petition backed up by altar candles. But these are side issues, and since a so-called medium, one Mrs. Williams, was detected impersonating spirits by the aid of masks, wigs, and male attire, Parisians giggle over the idea of spiritualism. Hence, on the first night the audience was probably right when it shouted lustily, as according to time-honored custom the leading actor came forward to announce the author's name: "No, not Sardou, Sarah!" Certainly the modicum of success accorded the production was due to the actress, and not at all to the dramatist, whose hand on this occasion had certainly lost its cunning.

NETTIE HOOPER.

THE BOSTONIANS IN A NEW OPERA.

The Bostonians presented last Tuesday evening at the Providence, R. I., Opera House a new comic opera, *Rip Van Winkle*, written and composed by Jules Jordan, of Providence. Henry Clay Barnabee and Eugene Cowles alternated during the week in the title part; Harry Brown played Vanderdonk, the tavern keeper; George Frothingham was the schoolmaster Van Bommel and the center Schimmelpenninck; William Philp appeared as Granier, W. H. MacDonald as Hendrick Hudson. Harry Dale as a dwarf, Alice Nielsen as Minna, Jennie Bartlett Davis as Katrina and as a fairy queen, and Ida Dodge and Ida Polenta as Gretchen and Hilda. George Dover, a local singer, played Volder, and the chorus was augmented by fifty Providence amateurs.

The new opera is admirably written, showing the taste and skill of an experienced musician; but the libretto offers scant opportunity for comedy work, and the score, while bright, sparkling, tuneful, and of even excellence, is not catchy. The performance was admirable throughout, and the production was splendidly staged by W. H. Fitzgerald, with special scenery painted by William F. Dooley and Charles B. Monroe, of Providence. The story follows very nearly the usual rendering of the familiar legend, a few new features having been introduced for the purposes of opera. Opening with a merry-making at Vanderdonk's tavern, the scene shifts to a glen in the Catskills, those episodes bringing out the familiar domestic infelicity of Rip and the meeting with the persuasive Hudson and his imple crew. Hudson calls upon a fairy queen to watch over Rip's sleep of twenty years, and she and her attendant sprites weave a spell of enchantment about the slumberer. When the long nap ends, the fairy and her companions call upon Rip to awaken, and he, tattered and grown old, sets out for his home. Then, in the closing scene, Rip reaches the village of Falling Water on Independence Day, and is repudiated as a disreputable vagrant, only to be hailed in his true light when he recollects a song that Minna used to sing, upon hearing which from his lips she accepts him as her long lost father, and the villagers unite in celebration of the resurrection of Rip.

Mr. Barnabee, who played Rip at the first performance, interpreted the role with his customary good taste; Mr. MacDonald, as Hudson, was artistically effective; Jennie Bartlett Davis gave delightfully tuneful impersonations of her two characters; Alice Nielsen was charmingly dainty and tuneful as Minna; while George Frothingham, Harry Brown, and William Philp were well cast. One of Eugene Field's poems, with music by Mr. Jordan, was sung by Mrs. Davis with excellent effect.

THE LATE HARRIET HOLMAN.

The body of Mrs. George S. Holman (Harriet Holman), who died on May 21, at London, Ontario, was buried on May 23. Of her life in Canada the *London Advertiser* says: "In 1840 Mr. and Mrs. Holman paid their first visit to London, but they did not permanently locate here for many years afterward, about the time of the American Civil War. In the meantime they followed the profession in which they were so eminently successful. Both achieved distinction in New York as members of some of the best English and native companies then in the metropolis. They made London their permanent headquarters shortly after they removed to Canada, and the name of Holman became associated with the greatest operatic success in the country at that time. Mrs. Holman's superb musical talents were reinforced by the genius of her daughters, Julia and Sallie, two of the brightest operatic stars that the stage then knew. Her husband and her sons, Benjamin and Alfred, were also members of the famous Holman Opera company, which included Signor Perugini, William H. Crane, Denman Thompson, and others who have since become famous. This brilliant organization toured Canada and the United States in grand and comic opera, gaining a reputation of the highest order. The Holman Opera House stood at the northwest corner of York and Richmond streets, and was the scene of many artistic triumphs, which are fresh in the minds of those who were residents at that time. Mrs. Holman survived her gifted daughters, her husband, and her son Ben. Her only remaining child is Alfred D. Holman, a popular and talented actor before he retired from the theatrical profession. Mrs. Holman's last public appearance was a year ago last Winter, when she personally conducted the opera of *Cinderella*, playing the entire score from memory with marvelous vigor and precision. She could render the music of a score of operas without the aid of a printed note. Her whole life was marked by unremitting energy and application, and she retained every natural faculty and all her musical accomplishments to the last. A host in both Canada and the United States will learn of her death with the deepest regret."

MR. WILSON'S NEW MANAGER.

Francis Wilson last week engaged Ariel Barney to succeed A. H. Canby as his manager. The separation of Messrs. Wilson and Canby, after a successful association of many years, was wholly amicable, and each has the hearty good wishes of the other. Mr. Canby will sail for England shortly.

Mr. Wilson has found a manager in Mr. Barney who will conduct his business on the well-defined lines of policy that have characterized it hitherto.

The season will begin at the Knickerbocker Theatre with a revival of last season's big success, *Half a King*. After a tour of the principal cities it is likely that Mr. Wilson will return to New York and make a new production next Spring. The demand for *Half a King* is so great, however, that it is possible the new opera may be deferred until a year from next Autumn.

ON THE RIALTO.

AFTER the curtain descended on *A Round of Pleasure* at the Knickerbocker Theatre last week Monday night, and the appeal to the eye had ended, it was realized that the piece was a failure beyond the first act. It had pretty women, clever comedians, and a dancing lot of costumes; but that was about all. Work began at once on it with a view of giving it something of vitality, but such work is always problematical. Many things were applauded on the first night in compliment to those who performed them. May Irwin occupied a box and wined demonstrative over Jerome Sykes when he sang a new song by Charles E. Truettman, who has been responsible for more than one of Miss Irwin's irresistible daisy opies.

Ben Thal staged *A Round of Pleasure* and it is said that he provided a characteristic bit of stage-manager's repartee up at New Haven upon the occasion of the trial production of the new extravaganza. The first act finale begins with a solo by one of the young women of the company, and so when a recall followed the first curtain, chorus and principals were rattled slightly concerning what to do. The orchestra juggled with irrelevant chords and discords. Finally some one nudged the young woman aforementioned and whispered, "Sing!" Taking a long breath she pluckily began her solo and down came the curtain. As the troupe fled off, the stage-manager sought out the young soloist with a frantic demand somewhat like: "What did you mean by singing all alone out there; did you imagine that call was only for you?" "I thought it was the right thing," retorted the songstress; "some one punched me and said 'Sing, Sing!'" "Well, that's where you ought to be!" answered the stage-manager, hurrying away to shout advice to the scene shifters.

The Prisoner of Zenda company this season revealed in a unique member, an Anglomaniac of type most pronounced. Not content with wearing street clothes of unmistakable English cut, he posed continually as a tourist, and carried about on all occasions one of those absurd, long, low, rakish, golf stick bags. This last-named prop never failed to draw a crowd, and it so wore upon the loyal American humor of the rest of the company that a resolution to get square was recorded. The bag was captured at last by some ponderous stratagem, and an artistic genius ornamented it with an enormous crest, a crown, and no end of other dreadfully British insignia. It was presumed that these decorations would put an end to the bag, but not so. Its owner was pleased increasingly with his possession and flaunted it ever more and more. The company was driven to desperation. Plans for illuminations of coronets and things upon the Anglomaniac's trunk and upon his mackintosh were abandoned as useless, and there was talk of frantic measures, when a pathetic incident turned the tide of thought in favor of the American Briton. The company struck a town where it was necessary to leave at an unearthly hour of the early morning. It was the custom of the proprietor of the golf bag to reach the station several hours before train time and to flourish about with genuine tourist airs until the cars should come along. At this particular town, long before the hour for departure, the hustling manager had occasion to visit the station, and there, to his astonishment, he discovered a sign announcing that for some reason the train could not leave until an hour after schedule time. He discovered also the golf bag and its owner prom- enading the platform. "Great heavens!" cried the manager. "Why aren't you in bed? The train isn't due for two hours, and don't you know it's another hour behind time?" "Ya-as!" replied the early arrival, adjusting his monocle. "I knew all about it last night." "Knew last night that the train would be late?" gasped the manager. "Ya-as," drawled the other, "came down here, and put an ear to the rail and couldn't hear the cars coming. Knew they must be late, you know!" When the manager told about this squelcher, the Anglomaniac was respectfully forgiven his little freaks, and permitted to complete the season in calm British peace of mind.

ONE of the lithographs of *The Whirl of the Town*, the Casino review now running, is quite as unconventional as anything seen hereabouts in several moons. It presents a rear view of four bicycles, from the saddle of each of which rise a particularly dainty pair of limbs, haloed by a wealth of *lingerie*. The fair cyclists appear to be coasting with low handle-bars, while using saddles as foot-rests—a "scorching" position somewhat beyond anything on the Boulevard, and the spectacle of retreating wheels, limbs, and *lingerie* can hardly fail to attract attention.

AN AMBITIOUS PRODUCTION.

There is much bustle and activity during the morning hours on the stage of the Academy of Music just now. A large number of persons are employed in the preparation of the scenic production called *Nature*, with which the regular season of the Academy will be opened in the latter part of August. It is said that numerous new effects will be employed and that the production will be one of the largest ever seen in this country. The company will number 300, and the backers of the enterprise, De Verne and Cohen, are sparing no expense to make it a notable attraction.

A THEATRE BURNED.

Dorrick's Opera House, at Belvidere, Ill., was destroyed by fire on May 23, the loss being \$35,000. The Raymond Comedy company, who had opened their season the night before, lost their wardrobes, properties and scenery.

IN OTHER CITIES.

BROOKLYN.

BROOKLYN, May 29.

A continuance of the Castle Square Opera co. of Boston, at the Montauk Theatre has been made to a second week of excellent business. The Chinese of Normandy was given on Monday and filled out the first half of the week. Barely has Planquette's delightful music been more charmingly sung. Clara Lane renewed the agreeable impressions created by her work in Carmen and Cavalleria, while Fatmah Dand surprised all with her versatility. A vocalist who can credibly render the trying demands upon her voice called for by the role of Lucia di Lammermoor, in addition to acting the part most capably, and then quickly turn to a rapturous enactment like Sorpette, and warble its light and sparkling notes in a style to captivate all, is indeed a phenomenon. Edgar Temple's fine voice appeared to decided advantage, and Casper, the miser, was entrusted to the capable hands of J. K. Murray. Beginning with Thursday, the Bohemian Girl constituted the bill. The attendance, which increased constantly from the opening night, has reached such proportions as to induce the management to rescind even the customary courtesies ordinarily extended to the press. For the third and final week it Trovatore and Faust will compose the menu.

Oscar J. Murray, who was associated with Max Freeman in the recent unprofitable production of Rembrandt at the Academy of Music, feels annoyed at some gossip that has been current relating to the closing up of that venture. So far as his end of the contract was concerned, Mr. Murray says, and without denial, that every obligation was met promptly at his bank at sharp ten o'clock on Monday, May 24, an example that might be followed to advantage by backers in general.

Jermom's Black Cross Burlesques have played to the capacity of the Star each day since their opening. The bill taken collectively could not only be recommended to the consideration of members of the Y. M. C. A. The best feature of the olio has been illustrated songs with the aid of the Motograph, rendered by Allen May. Several of the moving pictures shown in Mr. May's collection are equal to the best yet exhibited by the Cinematograph. The Monte Carlo Girls are undressed for Monday.

Ten Nights in a Bar Room has exerted a considerable drawing power at the American, where Bernhardt's opera are promised for next week. The Ladies' Club have had good houses at the Unique, which closes for the season on May 31 with a benefit to Manager Frank B. Carr.

The Brooklyn Music Hall records nightly prosperity under the able direction of its astute proprietor, Laurent Howard. SHERCK COOPER.

DETROIT.

The Lyceum is the only theatre open this week. At this house the Wilbur Kins in Opera co. began its seventh week in popular opera May 23 in The Queen's Lace Handkerchief. They have put this opera on in excellent style, and it is drawing very large audiences. Susie Kirwin is being heard to good effect as Irene, while J. C. Harvey as Don Sanchez, and J. W. Kingsley as the Prime Minister, sustain the comedy element. Margaret Baxter makes an excellent Queen. There is some talk of putting Oliveette and Bohemian Girl on again next week.

On the afternoon and evening of 22 and the evening of 23 a rather novel entertainment was presented at Whitney's Opera House. Its title was Darkest America; or, from Plantation to Palace. The co. consisted entirely of colored people, and in it were some very clever dancers, singers and general performers. Some of the specialties were particularly good. It was very well patronized, mostly by our colored contingent, who enjoyed it immensely.

In saying that the Lyceum was the only theatre open this week we entirely overlooked Wonderland. This little theatre has a very large number of patrons, and each week they are regaled with something new. This week the big stars are: Charley Case, advertised as the "owner of a laugh factory"; George Austin, slack wire comedian, and the Mendon Sisters, "the merriest supernumeraries."

The benefit given William B. Lawrence at the Detroit 19 was all that his warmest friends could wish it to be in point of attendance and merit of performance. Margaret Mather gave substantially the same presentation of Cymbeline as earlier in the season and with almost the same co. About the only change in the co. of any importance was that of William Redmond, taking the place of E. J. Henley. It might be mentioned here that Miss Mather gave service of herself and co. for this benefit.

The Comedy Club, of Detroit, gave its last performance of the season at the Empire Theatre 19, presenting Plot and Passion, an old time drama by Tom Taylor. It was splendidly given in every sense of the word. The cast was in every way adequate, the costumes elegant and the stage settings satisfactory. The occasion also reintroduced to us Phoebe Russell Roberts, a Detroit woman and retired professional, formerly a member of Daly's co. of New York. Mrs. Roberts' work was very satisfactory and showed that she has not forgotten her art. Charles T. Alexander did good work, as he always does. He is a man who, should he take up the histrionic art as a means of livelihood, would surely be successful. Bingley Pales showed that he is no tyro at acting. He gives evidence of splendid training. Samuel S. Harris surprised his friends by the excellence of his acting. It was the best work he ever did and would have done credit to a professional. The other parts were well taken care of by Alec E. Gage, F. C. Baldwin, Levi L. Barbour and Louis B. King. Grace Fletcher as a maid was entirely satisfactory. The Comedy Club is to be congratulated upon the work it has done during the past season. To be sure there were one or two weak things presented, but it was the fault of the play more than the players. I should like to see this organization do a play like The Wife, for instance, which could be admirably cast among the members of the club. In Messrs. Alexander, Fales, Smith, Harris, Gage, and others, as well as Misses Keema, Fletcher, Elwood, and Smith, and Mesdames Roberts, Whitton, and Gott, the club possesses an array of talent which I do not believe can be surpassed by any amateur organization in the country. KIMBALL.

PITTSBURG.

With the exception of the opening of the continuous performance houses, the Midsummer season here will be unusually dull, and barren of theatrical gossip. Joseph Haworth has gathered about him some very clever people as a nucleus of a stock co., and on the opening night at the Avenue Theatre, May 24, Rosedale was given to a crowded house. Lizzie Hudson Collier, William G. Beach, Madeline Lack, and Percy Cook are prominent members of the cast. In the vaudeville, the O'Kabe Royal Japanese Troupe made a hit. Next week the stock co. will produce The People's King. William Haworth and Beaumont Smith join the co. next week. The vaudeville will include Sam Ryan, Thompson and Bunnell, Frobel and Ruge, Lewis and Elliott, the Lyceum Quartette, and Farley and Cameron.

A large audience witnessed a first-class vaudeville bill at the Hopkins' Duquesne Theatre 24. Next week Caron and Herbert, Ben Harney, Conroy and McDonald, Carrol Johnson, Leigh Sisters, Waterbury Brothers and Tenny, Jessie Mae Hall, and Charlotte Bay.

The Wallace Circus exhibited 23, 25 to immense crowds, and gave one of the finest shows ever seen here.

The Allegheny Lodge No. 29 B. P. O. Elks will have a benefit 27 at the Alvin Theatre. E. J. DONNELLY.

ST. PAUL.

The second week of the Giffen-Neill season at the Metropolitan Opera House opened auspiciously, and on May 24 a large and appreciative audience greeted this excellent co. in their admirable production of A Social Highwayman. James E. Wilson as Courtier Jeffrey gave a strong interpretation of the part. The Jenkins family of Charles Kent was a most praiseworthy characterization. William F. Owen's Carolus Despard was an artistic interpretation of a society artist, and Robert Drouet was excellent in the role of Merton Harley. John B. Maher as Livingston Bensen, Robert Morris as George Bartlett, and Arnold Daly as Gordon Key well sustained their roles. Mary Hampton was brilliant in the role of Lenora Lela Caprice, and Muriel Grey was very pleasing and attractive as Elinor Burnham. Annie

Blanche was bright and clever as Dora La Farga, and Kate Blanche well sustained the part of Mrs. Deane. Eleanor Carey as Mrs. Munyon Pyle and Blanche Johnson as Duchess of Chatterbox were praiseworthy in their roles. The play was neatly staged and the performance gave general satisfaction. A Social Highwayman will be presented 24-30. The Giffen-Neill co. will produce The Amazons 31-5.

Dr. J. McIvor-Tyndall, the Mind Reader, at Litt's Grand Opera House 23-29, opened to good business and an audience delighted with Dr. Tyndall's wonderful feats of telepathy. The second part consisted of droll and amusing experiments in hypnotism. The Grand will be dark until 9, when Ward and Vokes co. will give a matinee and evening performance.

Manager L. N. Scott is on a visit East, and will look the best attractions for his theatres for the coming season. He is an energetic manager, ever alert to please his patrons. GEORGE H. COCHRANE.

BUFFALO.

The attraction at the Star May 22 was the long anticipated Orpheus and Eurydice by local talent. Society turned out in full force to greet the amateurs, and the performances went off with a snap that showed good stage management. The burlesque is a successor to Frilly, which was written by the same authors and produced by the same persons two years ago. It is replete with bright lines and catchy music, and was warmly received by the audience. The performance was carried off by the lion's share of the honors, while Charlton B. Bidwell and Frederick W. Elliott came in for a large amount of applause. No better drilled chorus has been seen here in many a day, and the dances and figures were beautifully executed. The receipts, which were devoted to charity, were large. Lorraine Hollis, at the head of a capricious co., produced Mr. Barnes of New York at the Lyceum 23-29 to fair patronage. This was the first appearance of Miss Hollis before a Buffalo audience, and the reception given her was very cordial. Miss Hollis is a beautiful woman and a capable actress. Leon Hall, in the role of Mr. Barnes, is good, as is also Hazel Hugo. Pauline Hall appeared during the engagement at each performance, and is pleasing with songs from her former comic opera successes. (Under Tom's Cabin 31-5.)

The Wood Sisters Extravaganza co. held the boards at the Court Street 23-29. The performance opens and closes with burlesques, and contains a number of good specialties. The Wood Sisters made a favorable impression in bright and catchy songs. Others on the programme were Harry Pison, Karina, and Mlle. Ray. Business fair.

Kansas's Band gave one of its ever popular concerts at Music Hall 23 to a large and enthusiastic audience. Besides playing many of Kansas's national songs, of up-to-date popular melodies were executed. The soloists were Elizabeth Northrop, soprano; Martina Johnston, violinist; and Simon Mantia, euphonium.

The final touches are being put on the new Casino, and Manager McCallan has made extensive arrangements for the grand opening, which takes place 28. The bill is the Oller-Torbert Concert co. and a long list of clever vaudeville artists headed by Louis McQuider. The theatre, or as the management calls it, the Palm Garden, has a capacity of 3,000, and the construction is such that the cool breezes from the lake will at all times be wafted through the auditorium. The general admission of the new house is but 25 cents, and as the first night's receipts are to be devoted to the G. A. R. fund, Manager McCallan expects the capacity of the house to be tested at the initial performance.

The Wood Sisters Extravaganza co. will close here 29. The Sisters are considering an offer to play a week at one of the large resorts on the lake shore near Buffalo.

The Star closed its regular season 19. Considering the general depression in theatrical business the season has been a successful one. This theatre, the only one in the city playing first-class attractions, was never better managed and better equipped than it has been the past season. Manager Stirling has been found to be ever courteous and always alert to the interests of his patrons. The attractions, with but one or two exceptions, have been the best on the road, and the policy of the management has been to close the house rather than play an inferior co.

Among the most notable engagements during the season have been The Wizard of the Nile, The Lady Slavey, In Gay New York, My Friend from India, E. S. Willard, Ed Smith Russell, Fuddie and Wilson, An Enemy to the King, Francis Wilson, and Evans and Hoey with Anna Held.

Eugene Frazier joined the Lorraine Hollis co. here 23. He has just come on from Toronto and states that although Ben Tuthill has retired from the management of the Madison Square Opera co. there, the co. has stuck together and is playing to good houses. Manager Laughlin has not yet announced his plans for the Summer, but it is probable that he will re-engage the Lorraine Hollis co. for a short supplemental season of repertoire.

Harry Brown, press-agent of the Star, will be tendered a benefit at that house 30. Among a host of volunteers are: Mrs. Churchyard, Master Dan McCarthy, Fred McCallan, and the Maubert Quartette. Al Caldwell, proprietor and manager of Glen Hollow, writes that the co. has closed a successful season and that he is now resting in New York, looking up old friends.

The members of the Wood Sisters Extravaganza co. created a sensation during their engagement here by parading through the streets in a tall ho coach, the ladies all appearing in stage costume.

Manager Stirling, of the Star, was in Rochester 22 making arrangements with the Wilbur co. for a season of Summer opera here.

Captain Blondell, formerly of the Glen Hollow co., and champion long distance swimmer of the world, is giving swimming exhibitions at the watering resorts nearby.

Al Reeves' Big Burlesque Show will play a return engagement at the Court St. 31-5. RENSHOLD WOLFE.

PROVIDENCE.

The regular season at the Providence Opera House closed May 29. I send you a review of the Bostonians' first performance of their new opera, Rip Van Winkle, for publication in another part of the paper.

N. S. Wood, supported by a specially engaged co., appeared at Lothrop's Opera House 23-29 in The Boy Detective and was well received. Alice C. Keane, for several seasons a very popular member of one of the Lothrop-Stock co. and who has been in retirement for the past two years, played the leading female part in a pleasing manner. Charles K. Harris, T. F. Thomas, G. W. Watson, Jerome Powers, Jessie Harcourt, Charles M. Dean, J. E. Donohue, and Messrs. Mackley and Walker were others in the cast. Business good.

Frank J. Keenan in Crimes of a Great City 31-5. Keith's Opera House was reopened 23, when dramatic recital was given by pupils of Mary Elsom Lynn. Strictly local and a large house.

The Brown University Students gave their new opera, The Gaiety King, at New Bedford, Mass. 22 and pleased a large gathering.

Buffalo Bill's Wild West Show will exhibit here 30, giving two performances.

Manager J. L. Fynes, of Keith's Opera House, left 23 for the Bijou Theatre, Philadelphia, where he will be located during the Summer. HOWARD C. RIPLEY.

MINNEAPOLIS.

Eugenie Blad and co. opened their third week of the Summer drama at the Metropolitan Opera House May 23 in Lucie Lynne to a fair house. The presentation was good, although not quite up to the standard set by this well balanced organization. Miss Blad made a decidedly favorable impression in the dual role of Lady Isabel and Madame Vine. The Archibald Carlyle of Mr. Bramo's was a very satisfactory personation. Ella Wren as a lady, cast as Cornelia Carlyle. Miss De Barry made the most of Barbara Bore. Edwin Perry was somewhat of a disappointment as Sir Francis Leveson, as was also Stuart Robert in the role of Lord Mount Severn. Same co. in June Kyre work of 30.

At the Bijou Opera House Ida Fuller and her vaudeville co. opened a week's engagement 23 to a large and well pleased audience. The bill was very good. Miss Fuller made an engaging bit in her several dances. The musical trio, Leblond, Busch, and Leblond, was more than ordinarily clever. Willis P. Sweetman was imitatively funny in his monologue sketches. Charles Harrington and Little Anita Lawrence also

contributed taking features. McIvor-Tyndall week of 29.

Ed Smith Russell, who is spending his vacation with his family in this city, delivered an address in the Church and the Theatre 21 before the Young Men's Club of Plymouth Church.

Primrose and West's Minstrels are underscored for an early appearance at the Metropolitan Opera House.

Owing to the success of the Summer season at the Metropolitan Opera House the engagement of Eugenie Blad and co. will be extended indefinitely.

Manager L. N. Scott, of the Metropolitan Opera House, is in New York city looking after attractions. F. C. CAMPBELL.

OMAHA.

Georgia Cayvan and her excellent co. opened a half week's engagement May 23 in Robert Buchanan's pastoral play, Squire Kate. The result was one of the most generally enjoyable performances of what has proven a long and brilliant season. The discriminating audience was profuse in its praise of the finished work of Miss Cayvan, and at the close of the thrilling third act it was necessary for her to respond to five curtain-calls. Each member of the co. is deserving of special praise, and so it is unnecessary to particularize. In a play so generally satisfactory, it is difficult to understand why Mr. Buchanan retains the prison episode in his drama. It distinctly weakens the morale of the piece, and is entirely unnecessary, as the change in relationship between the rival sisters and the long exposure to the night air is sufficient explanation for Betty's illness. Otis Skinner 23-30 is the last regular attraction of the season.

At Boyd's Theatre 23-30 the Paiges are doing a satisfactory business and meeting with hearty approval. The repertoire consists of Shadows of Life, Wages of Sin, Echoes of Girls, Check, La Belle Marie, Forget Me Not, Rip Van Winkle, Harvest, A Happy Pair, The Chimney Corner, and The Widow Partington. The co. has just been reinforced by the Millar Sisters, very clever vocalists from the Hopkins circuit. John T. Powers is also a recent addition, and Frances Florida in skirt dances is heartily covered. The Vitaseque is an attractive feature. J. R. RINGWALT.

KANSAS CITY.

At the present writing not a single theatre in Kansas City is open. The Lilliputians presented The Merry Tramps at the Cottes Opera House May 20-22 before well pleased audiences. Little Franz Elbert making a decided hit as usual. Georgia Cayvan will appear there 23-30.

Exceller, Jr., comes to the Grand Opera House 31-2.

The second annual Chautauqua Assembly at Fairmount Park opens 1, and during its course a lot of the best lecturers and entertainers of the day will appear, including Henry Watterson, T. De Witt Tamm, and Thomas Dixon, Jr.

The vaudeville season at Fairmount Auditorium will open 14 with Tim Murphy as the leading attraction. FRANK B. WILCOX.

DENVER.

The Lilliputians opened at the Taber May 24 to immense business, the attraction being well received. Franz Elbert and Adolph Zink scored emphatic hits, and the spectacular features made an excellent impression.

The Taber closes its present season with the conclusion of the Lilliputians' engagement.

De Wolf Hopper comes to the Broadway Theatre week commencing 31, and will produce El Capitán.

Ringling Brothers' Circus showed in this city 23, 24, packing the huge tents to their utmost capacity at the evening performances, and comfortably filling them at the afternoon performances. The show took about \$8,000 out of the city. Ringling Brothers' Circus by all odds is the best we have had in the city for years, and they give a clean-cut, interesting, novel, up-to-date performance. They are also to be commended for running a show upon a strictly business basis, and entirely free from the "grafting games," "fakes," and other obnoxious features at attendant upon most circuses. Their circus is splendidly managed both in and outside of the big tent.

Georgia Cayvan closed her Taber engagement 22. Mary Pennington, Spinster, having been the bill the latter part of the week. It is unfortunate that Miss Cayvan did not produce this play earlier in the week instead of Squire Kate, for Mary Pennington, Spinster, is a decidedly bright, pleasing and refreshing comedy, and in which Miss Cayvan, George Woodward, Orrin Johnson, and Mary Jerrold appear to particularly advantage.

The performance at the Lyceum Theatre 19, in which the pupils of the Taber Grand School of Art, participated, disclosed decided talent in Maud Pealy, Arthur Young, Louisa Howard, and Bird Allen, all of whom handled the several roles allotted them most creditably.

The openings of our well known resorts, Manhattan Beach and Elitch's Gardens, are pleasantly anticipated, as both have good co. in their theatres. The stock co. at Elitch's opens 29, presenting Martha Morton's Helene, while at Manhattan Beach, commencing 30, the stock co. will give for its opening bill Clyde Fitch's A Modern Match.

The Colorado Musical Festival Society of three hundred voices gave a festival at Trinity Church on 23-25, the soloists being Generals Johnston Bishop, Jules Lundard, and Harry Fellows. F. E. CARSTARPHEN.

AMONG THE AMATEURS.

George E. de Walter's pupils gave a series of national dances at the Hotel Savoy on May 21, under distinguished patronage. Among the participants were La Petite Josephine Walter, Aurilla Phelan, Viola Sondheim, Antonia Dugro, Jessie Woolworth, Marie Phelan, and Albert Sondheim.

Chicago amateurs presented As You Like It on a lawn at Winnetka, Ill., on May 22. Walter G. Pietsch managed the entertainment, and the players were Messrs. Hanlin, Dwyer, Norton, Pilkington, Thornton, Mills; Misses Honiss, Forrest, Thornton, and Mrs. Pilkington.

Buffalo amateurs gave an enjoyable negro minstrel performance at Wood's Hall on May 24, assisted by Joe Hulce and George Madell on the ends.

The pupils of the Reed School, Detroit, will present Rebecca's Triumph June 4 in that city in aid of the Sailors' Home. ***

Deer Park on the Crest of the Alleghenies.

To those contemplating a trip to the mountains in search of health or pleasure, Deer Park, on the crest of the Allegheny Mountains, 3,000 feet above sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, cricket grounds, ball grounds, golf links, tennis courts, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of guests.

There are also a number of furnished cottages with facilities for housekeeping.

The houses and grounds are supplied with absolutely pure water, piped from the celebrated "Boiling Spring," and are lighted with electricity. Deer Park is on the main line of the Baltimore and Ohio Railroad, and has the advantage of its splendid Vestibuled Limited Express trains between the east and west. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country.

The season at Deer Park commences June 21, 1897.

For full information as to rates, rooms, etc., address D. C. Jones, Manager, Camden Station, Baltimore, Md. ***

Robert Drouet at liberty for next season.

Laura Keane's Biography

By JOHN CREAHAN.

"We have, perhaps, said enough to indicate the pleasure which lovers of things theatrical will find in this book." *Philadelphia Telegraph.*

"Written by a loving hand." *Philadelphia Bulletin.*

"The author makes his biography as interesting as an absorbing romance by a great writer." *F. C. Richter.*

"The chapters dealing with the assassination of President Lincoln are touched upon with great delicacy and good taste." *Taggart's Times, Philadelphia.*

"The biographer has gathered together a host of material which will prove valuable to the future student of the history of the drama." *Philadelphia Record.*

"I greatly enjoyed your work. There is not a dull paragraph in it. Your description of that lovely work, *Lady Hamlet*, reminds me of the third act of *As You Like It*." *John Nothman.*

"A work of much value to those who are interested in the history of the stage." *Boston Daily Globe.*

"There is an attack on the strong minded women and female clubs." *Boston Journal.*

"A biographical monument of exhaustive scope." *Dramatic Mirror.*

"One of those delightful reminiscence books which are always welcome." *Minneapolis Journal.*

"An interesting topic which the author has admirably treated. It is the story of a remarkable woman." *Washington Post.*

FOR SALE EVERYWHERE.

NO PAIN. NO GAS.

TEETH EXTRACTED WITHOUT PAIN.

Gold Filling Without Pain.

Teeth extracted absolutely without pain by application to the gums. No charge for extracting when teeth are ordered.

SET OF TEETH..... \$5
Best Teeth as a white..... \$8
22 K. GOLD CROWNS..... \$5
VITALIZED IR..... \$1 UP
GOLD FILLINGS..... \$1 UP
SILVER FILLINGS..... \$1 UP
BRIDGEWORK, PER TOOTH..... \$5

We have the lowest prices consistent with first-class work by dentists of long experience.

We are not competing with cheap advertising dentists, but with first-class dentists at half their prices. Beware of professional jealousy.

TEETH
IMPROVES A Guarantee for Ten Years with All Work.

BOSTON DENTAL PARLORS,

NEW YORK: 44 East 14th St.

CHICAGO: 146 State Street.

ST. LOUIS: 730 Olive Street.

Open Sundays 10 to 4; evenings till 10. Lady attendant.



Youthful Tint Mfg. Co., Rochester, N. Y.
Send 4c. postage for the Art of Making Up.

85¢ - BY MAIL - 85¢.

THE GIDDY PAPERS

By MARY H. FISKE.

Published by NEW YORK DRAMATIC MIRROR.

142 BROADWAY.

Mirror Readers Price 80c.
Keep your copies in

OUR NEW FILE

Holds 52 issues, keeps your papers in perfect order, and ready for reference.

Price 80c. THE NEW YORK DRAMATIC MIRROR, 142 Broadway, N. Y.

Prof. J. Hubert's MALVINA CREAM

For Beautifying the Complexion.
Removes all freckles, tan, sunburn, pimples, lice, and all other imperfections. Not covering but removing all blemishes, and permanently restoring the complexion to its original freshness. For sale at drug stores, or sent postpaid on receipt of 50c. Use MALVINA ICHTHYOL SOAP. Prof. J. Hubert, TOLEDO, O.
25 Cents a Cake

Wilfrid North

MRS. FISKE—SEASON 1896-7-8.

CORRESPONDENCE

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): De Wolf Hopper in El Capitan received a royal welcome May 21, 22, playing to standing room and being obliged to make speeches which were a feature of the performance. Excelsior, Jr., 23-25. BURBANK THEATRE (A. V. Pearson, manager): Katie Putnam in Fanchon proved a good drawing card week ending 23. Love will follow 24.—ITEMS: Manager Stevens of El Capitan is once more with us, and reports business such as to "keep De Wolf from the door."—Wilson Enos, who has been here on the sick list for some time, was the recipient of a fairly successful benefit 17.

STOCKTON.—Yosemite Theatre (L. Henry, manager): Primrose and West's Minstrels May 10 to 12; business: every one pleased. Skinner in A Soldier of Fortune 17 to a poor house; excellent performance. Mr. Skinner receiving five curtain calls. De Wolf Hopper 24.—ITEM: Ward and Vokes and the male members of their co. after the performance were entertained at a social session by the local lodge of Elks.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Kralffy's co. presented Around the World in Eighty Days, Black Crook, and Three Hats to large houses May 17-22.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): De Wolf Hopper's El Capitan May 20 to largest house of season. Excelsior, Jr., 25.

OAKLAND.—MADONNATH THEATRE (Mark Thall, manager): De Wolf Hopper in El Capitan May 17, 18, splendid performance to the largest business in the history of house. Receipts for two performances over \$1,000. Excelsior, Jr., 23, 25. Nat Goodwin 31.—OAKLAND THEATRE (F. W. Stechen, manager): Faust Vanderville co. and Edison's Amaticope 17-23; audiences large and well pleased. Beatrice Lieb in East Lynne 24-31.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): De Wolf Hopper, supported by a splendid co., gave El Capitan May 19 to the largest audience at advanced prices this season; the opera was well received and rendered in good style.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia May 17 to large and pleased audience.—ITEM: Professor Galloway organized a co. of Pueblo and Denver talent, and started on a tour of the State 20, presenting operatic comedies.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia May 19; fair performance to small house.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): House dark.

LEADVILLE.—WESTON OPERA HOUSE (L. Weston, manager): House dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The season closed at this theatre May 24 with an audience that filled the house; the attraction was Hoyt's A Contented Woman, with Caroline Miskel Hoyt supported by a co. of the usual excellence; the audience thoroughly enjoyed the performance. Mrs. Hoyt received a curtain call after the third act.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Carleton Opera co., which has been presenting a repertoire of comic opera for two weeks with gratifying results, closed 29.—ITEMS: Both theatres have had a prosperous season, and have presented a line of attractions not equaled in New England outside of Boston. Parsons and the Hartford will reopen the middle of August. Buffalo Bill's Wild West did a tremendous business 20 at the Gentlemen's Driving Park. The attendance was 27,000 against 17,000 at New Haven.—Manager Lynch of the New Britain Theatre, of New Britain, who in summer acts as a National League umpire, has asked President Young to release him from officiating in future games in New York, claiming that he is unjustly abused and harassed by the management of the club.—At the Paul Rogers water chutes, which are to be in operation by the first of July, there will be other attractions, including light opera.—There has been an influx of theatre treasurers the present week.—Fred Follett, of the Bijou Theatre, Pittsburg, is home for the summer, likewise Henry Hayden, of the Columbia, Boston.—Frank Wagner, of the Hollis Street Theatre, and Frank Buckley, of the Boston, are here on guests of Treasurer Harry Stewart of Parsons.—The Elks held a social session 21, at which Manager Graves presided.—Members of the Waite Opera co. and Carleton Opera co. were in attendance. The Elks are holding weekly drills in anticipation of the reunion of the order at Minneapolis in July, and will attend with a uniformed co. of seventy-five members.—Managers Parsons and Jennings of this city, and Jacques of Waterbury, attended the advertised session of the New Haven Opera House in Bridgeport 20, but none of them was tempted to start the bidding. Nothing was done, and the sale was postponed for a week. The Travelers' Insurance Co. of this city, hold a mortgage on the building for \$75,000. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): May Festival May 17-19 was a great success. A Round of Pleasures 20-22 was a fine production to excellent business. Hoyt's A Contented Woman 23; excellent performance to a tremendous business.—GRAND OPERA HOUSE (E. W. Starr, manager): House dark 31-5.—ITEMS: Mr. Hoyt was present at the farwell appearance of his wife, Caroline Miskel-Hoyt, in A Contented Woman, which closed the season here 23.—Buffalo Bill's Wild West 19 did a tremendous business.—Mr. Bunnell has made arrangement with the railroad officials whereby the late trains on the Hartford, New London and New-gateck division of the Consolidated Railroad will wait when necessary for every big play fifteen minutes later than the regular time. Mr. Bunnell also announces that during the summer several big improvements will be made in the Hyperion Theatre.—E. W. Starr, manager of the Grand, is making many improvements in his house, and it is safe to say when it opens late in August it will rank among the foremost of the popular price theatres.—Adam Forspugh and Sells Brothers' Circus is underlined for 17.

NERIDEN.—OPERA HOUSE (A. Delavan, manager): Dan Sully in Auld Lang Syne May 27 to fair business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Old Homestead May 20.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Julian Comedy co. May 27-29.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Daniel Sully in Auld Lang Syne to good house May 24.—ITEM: Mr. Hoyt has loaned the Derby Opera House for a term of years and has also secured the Auditorium at Roton Point.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Caroline Miskel Hoyt, supported by an excellent co., appeared in A Contented Woman May 26 to a large and enthusiastic audience. Daniel Sully in Auld Lang Syne 28.—ITEM: Manager Jacques during the summer will make several alterations and improvements at his theatre.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Whittier's Comedians week of April 24 opened to fair business.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): House dark.

GEORGIA.

SAVANNAH.—THEATRE (James C. Shaw, manager): Professor Canaway gave three marvelous hypnotic and mind reading performances May 20-22 to large audiences; he was warmly applauded.—ITEM: Albert Weiss, treasurer of the Greenwall Theatrical Circuit co., was here last week on business for the co.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): House dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney,

manager): Living Pictures, by home talent, for benefit of Public Library May 18 was a success.

POCATELLO.—OPERA HOUSE (Watson and Kinnor, managers): John S. Lindsey co. May 19-21 in Don Cesar De Bazan, Mabel Heath, and Othello to good houses; good satisfaction.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): House dark.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): House dark.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt & Co., managers): The two weeks' engagement of the Andrews Opera co. closed May 23 to good house; business was very good during the engagement. Martha, Maritana, Fra Diavolo, and Bohemian Girl were well rendered. The Jubilee Singers 24, for benefit of the Local A. M. E. Church, to fair business. Holden Comedy co. 20-6 in repertoire.—THE AUDITORIUM (A. L. Waterman, manager): House dark till 30 when it will open for a week with the Musical Comedy co.—ITEMS: Manager Ravenscroft, of the Grand Opera House, Jacksonville, Ill., spent week of 17 visiting the Andrews Opera co.

FREEDPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Ellen Beach Yaw, assisted by Georgietta Leay, pianist. Phoebe A. Renda, contralto, and Maximilian Dick, violinist, appeared under the auspices of the Freedport Choral Society May 24. The audience was not large, but the concert was thoroughly enjoyed. Miss Yaw and Mr. Dick shared the honors of the evening, although the others were well received.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): House dark.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): House dark.

AURORA.—OPERA HOUSE (J. H. Plain, manager): House closed for season.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Billy Link's Vanderville co. May 23. Andrews Opera co. 27-29.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Billy Link's Vandervilles played a return engagement May 23 to big business; performance first-class. Andrews Opera co. 25, presenting Martha, closed the season at this house to a large and satisfied audience.—ITEM: Mr. Link reports a satisfactory season.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Billy Link's Vanderville co. returned May 24 to fair house; good reception.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): DeWolf's Minstrels (local) May 24 to the capacity of the house; the performance was for the benefit of the City Hospital, and was a grand success. Coming: De Wolf Hopper 15.

BLOOMINGTON.—NEW GRAND J. T. Henderson, manager): Billy Link's Vanderville co. to fair business May 20-22 at popular prices. The Spencers 31-3.

INDIANA.

NEW ALBANY.—ITEMS: J. D. Cline, for the past three years manager of the Opera House, severs his connection with the theatre June 1. E. T. Heverlin, the new manager, is well known to the profession and will undoubtedly be successful in his new enterprise. He announces that he will change the name of the house to the Lyceum Theatre and remodel it throughout, making many needed improvements, including new scenery. He intends to furnish a first-class line of attractions and will play several of those booked by Mr. Cline.—Ned O. Bailey, for the past two seasons with Human Hearts co., and Willard Blackmore, late of Cummings Stock co., have formed a Midsummer stock co., which will open season here 7. The co. has been carefully selected and the venture promises to be a success.—The local lodge of Elks are preparing for a picnic to be given July 4.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): House dark.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): House dark week of 1.

PARION.—ITEMS: E. L. Kinneman, manager of the White Theatre, and Oliver Martell, late business manager of the Jesse Mae Hall co., have formed a partnership and will next season send out a popular price stock co. headed by Sylvia Bidevel; they will play three nights and week stands only; the repertoire will consist of new and standard plays.

IOWA.

DECORAH.—GRAND OPERA HOUSE (B. B. Moran, manager): Ellen Beach Yaw April 19 to small audience.

MARSHALLTOWN.—ODDON THEATRE (Ira C. Speers, manager): Wilson Theatre co. in repertoire May 24-29.—BIG THEATRE (W. H. Evans, manager): Grace Heplov co. in repertoire 24, 25.

COUNCIL BLUFFS.—DORNEY THEATRE (George N. Bowen, manager): The Pulse of New York May 20 to small attendance.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Pulse of New York May 21, 22; fair business; good performance.—ITEMS: Co. closed season here after a forty-week tour.—Assistant Manager Willard leaves for New York 5 to book for next season.

RED OAK.—RYNBERSON OPERA HOUSE (Clark and Freeman, managers): House dark.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): The Cherry Sisters May 24 to a packed house.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Sanger and Burton's co. closed a two weeks' engagement May 22 to S. R. O.; performance good.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): House dark.—ITEMS: Work on the Hubinger amusement and athletic park is being pushed rapidly. It is likely that the Andrews Opera co. will be the opening attraction. Mr. Hubinger states that he had engaged that organization for two weeks, paying them a certainty of \$2,400 for the engagement.—The benefits of advertising in THE DRAMATIC MIRROR were demonstrated to Mr. Hubinger's satisfaction by the results following the appearance of his card in last week's issue. Letters containing offers of cos. and attractions to play at his summer theatre during the season have been pouring in upon him.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Boall, manager): Town Topics May 19 to good business.—ITEM: Town Topics closed their season here 19.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): Cherry Sisters appeared May 21, but the audience was so disorderly the sisters refused to proceed and the performance was brought to a close.

MASON CITY.—AUDITORIUM (A. H. Gale, manager): House dark.—PARKER'S OPERA HOUSE (A. Parker, manager): Lost and Saved by home talent May 22. Warner Comedy co. 24-29 opened to S. R. O.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Frohman-Dewey co. at 19 and 39 cents in Guilty Without Crime. Work and Wages, and East Lynne, May 24-31.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (J. H. Bowman, manager): Little Tycoon was given by amateurs under the management of the Men's Club of the Episcopal Church May 18, 19 to full houses.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Coming: The Pringles in comedy May 24-29.

OSBLIN.—OPERA HOUSE: Millie, the Quadroon, by amateurs May 19; fair house and excellent performance.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): J. H. Oakes Comic Specialty co. and Swiss Hand Bell Ringers May 29.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): House dark.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): House dark May 29-31.

MAINE.

PORTLAND.—THEATRE (Charles C. Takesbury, manager): Hoyt's A Stranger in New York May 21, 22 to S. R. O. and was much enjoyed. The Sagas 24-29 amused large houses. Return engagement Nickerson Comedy co. week of 31.—PALACE THEATRE (Hess, Wolf and Wolf, managers): Eleanor May, Al. Dashington, Madoe Tremaine, Merritt and Gallagher, May Merritt, Dell Sands, and May Fisher are giving a good vaudeville bill week of 24 to large houses.—ITEMS: Edward C. Stewart, the popular business manager of the Nickerson Comedy co., was in town 24.—A branch of the Order of Elks was organized in Lewiston 21 and George M. Kavanagh was chosen Chief Exalted Ruler.—The members of A Stranger in New York co. spent 23 at Peak's Island.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Coming: Rice's Comedians May 31-5. The Sagas, Hypnotists 7-12.—THE NOROMBERGA (H. C. Bean, manager): Murphy and Mackay's Vaudevilles continue to excellent business. The new people for week of 24 are the Ramsey Sisters, Musical Comedy Troupe, the Marsh Trio, including Baby Marsh, and Murphy and Riggs, the knockabout Irish comedians. The Ramsey Sisters and Baby Marsh captured the audience at once, and the others were satisfactory.—ITEM: The body of Jack Jordan, of the Yellow Kid co., who was drowned at Oldtown a few weeks since, was found 18 in the river at Eddington.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): My Friend from India May 22 to fair audience; performance very satisfactory; co. above the average.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): House dark.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Regular season closed May 15, with Rachelle, Renard co. to poor business. The Opera House Orchestra gave a concert 25 to full house.—ITEM: The Rachelle Renard co. closed here 15 with out notice. The manager, John A. Preston, it is said, was many weeks behind in salaries.

MAVRE DE GRACE.—OPERA HOUSE (J. H. Owens, manager): House dark; regular season having closed.—ITEM: House will open September 2 with a return engagement of Fitz and Webster's Breezy Time.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hordford, managers): John F. Cogroove's Dazzler co., supplemented by the house orchestra, gave a testimonial benefit performance for their leading lady, Ida Marie Rogers, May 24. Miss Rogers is a Lowell girl, and her many friends turned out in goodly number. The concert with its usual snap, drew favorable comment. Will West and Max Miller, who were warmly welcomed, and Miss Rogers was given a flattering reception and numerous bouquets. The house ushers had their benefit 25 with The Prisoner of Zenda as the attraction. The co. is not the same as was seen here earlier in the season, but there was a large and appreciative audience, the performance being satisfactory. This closes the season.—ITEMS: The Dazzler co. closed their season here 24, and now Manager Cogroove, Edward Cogroove, and William H. Way may be seen parading on our local Bialto.—George F. Miller, of the Opera House, will leave 27 for Portland, Me., where he will look out for Manager Fay's interests in the new Portland Opera House for a few weeks.—The Robinson and Franklin Brothers' tent show is billed for 21, followed by Buffalo Bill June 2.—The Lakeview Park entertainment opens 31 with a list of vaudeville acts for the bill.

WALTHAM.—PAKE THEATRE (Edward Davenport, manager): House has closed after a very successful season. During the summer it will be renovated and refitted with new scenery, properties, etc. Dressing-rooms will be added and enlarged, and entire house fitted with electricity.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Hoyt's A Stranger in New York to a full house May 20 and gave the best of satisfaction. This closes the house for the season, which, on the whole, has been quite prosperous.—NEW THEATRE (Charles J. Gorman, manager): Rose Sydel's London Belles gave pleasing performance to large house 20-22.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bonnet, manager): The Nickerson Comedy co. opened their second engagement of the season May 24 to fair business. The repertoire for the week includes The Gambler's Wife, Pasion's Slave, The Lightning Rod Agent, The Boy Convict, North and South, The Outcast, and The Fisherman's Pride.

WORCESTER.—THEATRE (James F. Rock, manager): A Contented Woman closed this house's season May 22. The occasion was a benefit to Manager Rock, and the attendance was gratifyingly heavy. After a short stay in New York, polishing up the list of next season's bookings, Mr. and Mrs. Rock will go to their summer home in Lancaster, Mass., where our popular manager, who is a landscape painter of talent and a French academy graduate, will indulge his favorite pursuit to his heart's content. The Worcester Theatre's list for next season includes about all the recent metropolitan hits.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The second week of Maurice Freeman's co. 24-29 introduced A Celebrated Case and East Lynne as the bills. This was intended to be the closing week, but owing to the unexpectedly heavy business the engagement will be prolonged and the Arabian Nights is in rehearsal for 1-5. Manager Wilton's third annual testimonial is down for 31. A long list of professionals have volunteered, and as nearly everybody in town is buying tickets, he seems likely to meet with the same royal treatment he has been giving others during the season.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Caroline Miskel Hoyt, assisted by a good co., presented A Contented Woman to a large and well satisfied audience May 21. Ethel Tucker in repertoire opened a week's engagement, presenting La Belle Marie to good house 24.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Brown University Club in The Game King May 23; attendance medium; co. fair. Charles E. Cook's Dramatic co. 24-29; fair attendance; co. good.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Cogroove and Grant's co. May 20-22 in The Dazzler to light business. The co. closed their season here. Jim, the Penman 29.—RICH'S THEATRE (A. E. Rich, manager): Flynn's London Gaiety Girls 20-22 gave a fair performance, but business was poor. Monte Carlo Burlesquers 24-29 proved to be a straight variety performance and not of much merit; business poor. The Garrick Dramatic co. 27-29 closes the season at this house.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Calahan, manager): House dark.

NARLBORO.—THEATRE (F. W. Riley, manager): Female Minstrels, composed of local talent, May 29.

LYNN.—THEATRE (Dodge and Harrison, managers): The Ethel Tucker co. closed week May 25 to small houses. Mrs. General Tom Thumb co. 28, 29.

MICHIGAN.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Coming: Abt and Montalini's Comedy and Star Specialty co. 3-5.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): Margaret Mather received a cordial welcome from a house full of friends May 18. Cymbeline was production previously seen here. The star's portrayal of Imogene was praiseworthy. This closes the season.

COLDWATER.—TIBBETS' OPERA HOUSE (John T. Jackson, manager): Nep Socville in repertoire May 17-19 to S. R. O. nightly. Vi-ta Specialty co. 24-29.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): House dark.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Mackay Opera co. May 17-22 drew large houses. Repertoire and co. were very good and gave excellent satisfaction. Columbia Comedy co. 24-29.

ADRIAN.—NEW CROWSWELL OPERA HOUSE (C. D. Hardy, manager): Al. G. Field's Darkest America May 28. Mrs. Jolly's Waxworks (local) 29. Griffith, Hypnotist, 31 and week.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Newell's Columbian Comedy co. week of May 17 to fair business. The Mackay Comic Opera co. opened for a week May 24 in Macrotte to crowded house; general satisfaction.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Twelve Temptations May 27.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): House dark.—GRAND OPERA HOUSE (W. H. Pownell, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde May 20 to a small audience; good performance.

YPSILANTI.—GRAND OPERA HOUSE (A. G. Byers, manager): Al. G. Field's Darkest America turned people away May 24.—ITEM: This attraction closed a profitable season.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Darkest America to a very large and enthusiastic audience May 20. The Twelve Temptations 26.—ITEM: The past season has been the most successful the house ever experienced.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Garrick Theatre Repertoire co. opened in The Fatal Card to good house May 24 for one week, at cheap prices.—ITEM: The Cornell Concert co., under canvas, closed a big week's business 22.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Stradlin, manager): Ellen Beach Yaw Concert co. May 17 to a fair house. Miss Yaw showed much improvement since her visit here two years ago. Maximilian Dick, violin virtuoso, deserves special mention. Beach and Bowers' Minstrels to good business 19, 20. Gilbert Opera co. week of 25. Photograph Vaudeville co. week of 31.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoen, manager): Robert Downing in The Gladiator, under auspices of Crookston Lodge No. 342 S. P. O. E. May 28. Coming: Twelve Temptations 10.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark.

DULUTH.—THE LYCEUM (L. N. Scott, manager): Heinrich Meyn and Cecilia Choral Society May 20 to large and appreciative audience. Robert Downing 21, 22 to good business, excellent satisfaction. A Railroad Ticket 24 to large and well pleased audience. Primrose and West's Minstrels 2. The Twelve Temptations 4.—ITEM: Joseph M. Gaites, author of A Railroad Ticket, will produce his new play The Airship next season.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Minna Gordon Gould April 31. Ida Fuller 7.

HANKATO.—THEATRE (Jack Hoefler, manager): Ben Warner co. week of May 17 to good business; co. fair. Braving the World co. 24 to S. R. O. and best of satisfaction. Ida Fuller Vanderville 31-1. Gilbert Opera co. returns 3. Nashville Students 5.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Edison's Vitaseope May 20-22 to poor business.—The Rice Pudding, by Warrensburg School of Oratory and Dramatic Art, 29.—NORMAL AUDITORIUM (George L. Osborne, manager): House dark 30-5.—PERTLE SPRINGS CASINO (J. H. Christopher, proprietor and manager): Pertle Springs Stock co. opened season 19 to an immense business and gave splendid performance.—ITEMS: George B. Nichols, manager of the Baldwin Theatre, of Springfield, and Club Theatre, of Joplin, spent the week of 17-23 here. He left for New York to look for his house. The roster of the Pertle Springs Stock co., which will play the Summer season here, comprises Charles L. Carter, manager; Barry N. Fuller, stage-director; Walter H. Hout, scenic artist; Professor Frank Cave, musical director; G. Bert Rodney, O. H. Johnstone, Bobby Fountain, Gusie Johnstone, Joan Bond, Mrs. Rodney, and Margaret Terry.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Coming: Nancy Gibson and Joseph Omera in Lady of Lyons 3.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Phillely, manager): The Lilliputians pleased a good house May 18, 19; performance good. De Wolf Hopper 10.—CRAWFORD THEATRE (E. S. Brigham, manager): House dark; season having closed.—ITEMS: The new Summer theatre has been named Manhattan Garden, and will open 31. It is an attractive place, and with good management should pay. The backers are leading business men in the neighborhood and "Brownie" Wallace will do the booking. Manager Brigham had intended leaving for New York this week, but an addition to his family has prevented him. Both mother and child are doing well.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): The Askin Opera co. May 24, 25 opened to fair business and gave satisfaction.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (A. J. Shores, manager): House dark.

MISSOULA.—BENNETT OPERA HOUSE (G. W. Hartley, manager): Primrose and West Minstrels May 25.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): House dark.

NEBRASKA.

LINCOLN.—THE LANSING (John Dowden, Jr., manager): Jolly Della Pringle May 17-22 to fair houses; good performances of A Dancing Girl, Paradise Alley, Rags and Tatters, and Greater New York. Mr. and Mrs. Whytal 24 in For Fair Virginia, which will close the season here.—ITEM: The Funke closes its season with a benefit to Maud Oakley, of this city, 26.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Mr. and Mrs. Russ Whytal, and an excellent supporting co., presented For Fair Virginia to fair business May 21; rain interfered with the attendance; audience well pleased. Little Lottie Briscoe and John Woodward are deserving of special mention.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (S. B. Bartenbach, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia May 22 to a small audience; excellent performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Prisoner of Zenda May 25 to good house. Hoyt's A Stranger in New York 29.

NASHUA.—THEATRE (A. H. Davis, manager): Nickerson Comedy co. closed a week's engagement May 22 to fair receipts. Hoyt's A Stranger in New York closes the season 29.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Hoyt's A Stranger in New York drew a big house and gave satisfaction 25.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): House dark.

NEW JERSEY.

DOVER.—BAKER OPERA HOUSE (W. H. Baker, manager): House dark.

NEW YORK.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hendon, manager): The Cornell Glee Club pleased a good house May 20. Chaucery Olcott in The Minstrel of Chaucer gave his usual good performance 25 to large house. Empire Opera co. 31.—GRAND OPERA HOUSE (G. A. Edes, manager): Alabama, by Clement Bainbridge's co., for Manager Edes' testimonial 31.—ITEMS: Indications denote a crowded house for the opening of Manager Hennessy's season of Summer opera 31 by the Empire Opera co. Said Pasha Adelaide Randall are the leading artists.—The Cornell Glee Club was given a reception by the Syracuse Club 29.—Ed Trautman, Percy Kingsley, and Harry Ridings are among the resident professionals who have returned for the Summer.—Mabel Knowles and Carolyn Franklin visited friends here 22.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Waite's Comic Opera co. opened a three weeks' engagement May 24 by singing Fra Diavolo. The attendance was large; co. far above the average. It includes Joseph W. Smith, Herman Waldo, Victor Delany, Claude Amaden, John Dewey, Marie Laurens, and Hattie Arnold. The chorus is large, well drilled, and the scenery and costumes are between the acts the following appear in specialties: Mildred Dempsey, dancer; Ledy Quartet, consisting of Misses Sanborn, Powers, Ashton, and Riggs, and Marie Walton sing popular selections. The repertoire for the week ending 29 includes Gipsies

GIOFFRÉ, Maritana, and La Mascotte.—HARMANUS BERNARD. HALL. (Woodward and Voyer, managers). House dark.—**FRANK STREET THEATRE** (John J. Carlin, manager). House dark.—**GALETTI THEATRE** (Agnes Barry, manager). The closing performance of the season was a benefit for the attaches by local talent 23.

JAMESTOWN.—**ALLEN'S OPERA HOUSE** (H. F. Allen, manager). House closed for season.—**CELEBRATION VAUDEVILLE THEATRE** (Jule Delmar, manager).—ITEMS: The Summer season at the lake resort of Celeron opens 31 with encouraging prospects. Besides the improvements made during the past winter, the new theatre has been built, costing over \$20,000, and capable of seating about 2,000 people. It is one of the finest Summer theatres in the State. The foundation piles are driven into the lake bottom, and it is therefore entirely over the water. The floor in the auditorium slopes down toward the stage, thus giving a good view of the stage from every seat. A gallery extends across the rear end of the auditorium, flanked on each side by eighteen private boxes. The proscenium is 24 x 34 feet, and the stage 32 x 30 feet. There are twelve dressing-rooms with all modern conveniences. The co. engaged for the opening week is as follows: The La Page Sisters, Troubadour Quartette, Lorenzo and Allen, the Rexford Brothers, Livingston, Brooks and Robinson, Ray Benton, and Charles Case. The Celeron is under the energetic management of A. N. Broadhead. Fifty landings are made at this point each day during the season, by ten of the finest inland lake steamers now afloat, and the electric car service is unsurpassed. The theatre is situated about three miles from the city, on the shore of Chautauque Lake. The famous Atlanta, Ga., Wheel, the third largest in this country, is located here, and the World's Fair Electrical Fountain, and the famous World's Fair Yacht, with many other interesting curiosities, are on the grounds.—The prospects are very fair for a round Summer season, as all the hotels have nearly all their best rooms already engaged.

ELMIRA.—**LYCEUM THEATRE** (Wagner and Reis, managers). Chauncey Olcott May 23.

ROCHESTER.—**SHATTUCK OPERA HOUSE** (S. Olcott, manager). The season closes here with Chauncey Olcott May 23.

POUNKEEPSIE.—**COLLINGSWOOD OPERA HOUSE** (E. B. Sweet, manager). The Kennedy Players under the management of H. Brooks Hooper opened a week's engagement May 24 to a good and delighted audience. The co. received much favorable criticism for its meritorious presentation of *The Two Orphans*.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager). The regular season of this house closed May 24, with Chauncey Olcott in the Minstrel of Clare to very large and well pleased audience.

CATSKILL.—**NELIDA THEATRE** (Kortz and Lampman, managers). The New York Comedy co. gave an excellent performance of Nat Goodwin's comedy *Turned Up* May 23. A curtain raiser the co. gave, Jerome K. Jerome's *Barbara*. They remain in this section during the Summer season, and will play at this house every Monday. They give *All That Glitters is Not Gold* 31 and from impression made on their first appearance will be welcomed with a full house.

WELLSVILLE.—**BALDWIN'S THEATRE** (E. A. Rathbone, manager). House dark.

MIDDLETOWN.—**CASINO THEATRE** (H. W. Corey, manager). Chauncey Olcott in *The Minstrel of Clare* 1.

CONOES.—**CITY THEATRE** (Williams and Powers, managers). E. J. Sullivan's *Athletic Carnival* to good business May 25; audience satisfied.—**OPERA HOUSE** (E. C. Gagne, manager). Miss Stephens' *Dramatic and Delicate Entertainment* 25 to good house; well pleased.

UTICA.—**OPERA HOUSE** (H. E. Day, manager). House dark.

NORWICH.—**CLARK OPERA HOUSE** (L. B. Bassett, manager). House dark.

WARSAW.—**IRVING OPERA HOUSE** (E. E. Baker, manager). House dark.

WAVERLY.—**OPERA HOUSE** (J. K. Murdock, manager). House dark.

GLENS FALLS.—**OPERA HOUSE** (F. P. Fryer, manager). Chauncey Olcott in *The Minstrel of Clare* May 24 to large and well pleased audience. Coming: Little Trilixie 4.

LYONS.—**MEMORIAL HALL** (John Mills, manager). House closed for season.

PENN VAN.—**SHEPARD OPERA HOUSE** (C. H. Sison, manager). The Summer Stock co. opened in Niobe May 18; good performance to fair business.

FISHKILL-ON-HUDSON.—**ACADEMY OF MUSIC** (A. N. David, manager). Daniel Sully April 22 pleased a small audience.

CORTLAND.—**OPERA HOUSE** (Warner Rood, manager). Mahan's Twenty-third Annual Music Festival 15.—ITEM: Harry Hitchcock of this city, has signed with the Maude Hilman co. for next season. His specialty is trick "cycle riding."

ROME.—**WASHINGTON STREET OPERA HOUSE** (Graves and Roth, managers). House dark.—**ST. JOHN'S OPERA HOUSE** (James H. Searies, manager). House dark.

BINGHAMTON.—**STONE OPERA HOUSE** (J. P. E. Clark, manager). Flora Staniford in repertoire opened a week's engagement in *A Soldier's Sweetheart* and was well received May 24.—**BIJOU THEATRE** (A. A. Tonnyes, manager). House closed for the season.

CORNING.—**OPERA HOUSE** (H. J. Sternberg, manager). House dark.—ITEMS: The Summer Stock co. is receiving very flattering press notices for its artistic production of *Niobe*, in which it opened 18. The co. is capable, and under the direction of Al. Lang no play is produced until every detail is perfect.—Nellie Lindroth and Mabel Taliferro returned 26 from New York, where they had been for a few days on business.—Mr. Lang has been confined to his room for a few days on account of a severe cold, but is improving rapidly.

WAYLAND.—**WEINHART OPERA HOUSE** (Weinbart Bros., managers). House dark.

OWEGO.—**WILSON OPERA HOUSE** (J. D. Hutchinson, manager). Professor Van Lien's *Slums of New York* May 26.

ROCHESTER.—**LYCEUM THEATRE** (A. E. Wolff, manager). The Wilbur Opera co. tested the capacity of the house May 24, presenting *The Royal Middy* and *Fra Diavolo*. Mary Baker and the members of the organization are to be commended for their good work. Continuation of opera 31.5.—**COOK OPERA HOUSE** (George E. Gerling, manager). The Cummings Stock co., headed by Ralph E. Cummings and Grace Huntington, will open a Summer theatrical season, presenting leading plays controlled by Messrs. Daly, Palmer, Frohman, and French.

SARATOGA SPRINGS.—**THEATRE SARATOGA** (Sherlock Sisters, managers). House dark.—**TOWN HALL** (Leonard and Eddy, managers). Coming: John L. Sullivan Extravaganza co. 3.—ITEM: A new outdoor theatre is to be opened for the Summer season in rear of the Clomet Building on Broadway, to be called the Edinonia.

BATH.—**CASINO OPERA HOUSE** (C. A. Shults, manager). Summer Stock co. in *Niobe* May 20 to fair business; entertainment first-class.—ITEM: The Summer Stock co., consisting of good artists, will play six towns in this vicinity at popular prices, rendering *Turned Up* here 25.

PLATTSBURG.—**THEATRE** (W. A. Drowne, manager). Thomas W. Keene May 28. May Smith Robbins in *Little Trilixie* 31. John L. Sullivan 2. Hoyt's *A Stranger in New York* 7.

GLOVERSVILLE.—**KASSON OPERA HOUSE** (A. L. Corill, manager). The Prisoner of Zenda May 29.

WATERLOO.—**ACADEMY OF MUSIC** (C. C. Gridley, manager). Kitty Lamont co. looked for May 24 failed to come. Season has closed here.

WATKINS.—**CITY OPERA HOUSE** (E. M. Gates, manager). Alabama May 20 to large house. Chauncey Olcott 22 to S. R. O. George H. Summers and Bell Stevenson 24, giving *The Prodigal Son*. The Pavement of Paris, Rip Van Winkle, My Old Kentucky Home, and Foul Play; business very satisfactory. Ermani in spectacular dances was the best ever seen here.

ONEIDA.—**MUNROE OPERA HOUSE** (E. J. Preston, manager). The Wanderer's Return (Enoch Arden) by local talent May 24 to a large audience. Bon Ton Minstrels 25 (local) under the management of L. C. Rodenbaugh. Boston, to a large house; audience well pleased. Lockwood's Magnifico and Phonograph co. 27-28. Bon Ton Minstrels 1.

NORTH CAROLINA.

RALPH.—**METROPOLITAN OPERA HOUSE** (George

D. Means, manager). The Mystic Midgets was presented the third time by local talent May 20 to rather light house; performance good. Captain Dick, a war play by Bertram and Willard, 28, 30.

NORTH DAKOTA.

FARGO.—**OPERA HOUSE** (C. P. Walker, manager). The Nashville Students to fair audience May 22. Primrose and West Minstrels 1. Robert Downing in *The Gladiator* 4. Ward and Vokes in *A Run on the Bank* 5. Yale's Twelve Temptations 11, 12.—ITEMS: Ringling Brothers' Circus will exhibit here 9, and will get a good reception, as they are great favorites. They have kindly loaned the Shrine Lodge here a carload of elephants and camels for their annual parade on 7.—The Ida Fuller Vaudeville co. close their season 4.—E. J. Carpenter, who is here in the interest of *The Gladiator*, says Robert Downing will only play David, his new piece, next season.

ALBION BRUBAKER.

GRAND FORKS.—**METROPOLITAN THEATRE** (E. J. Lander, manager). Pirates of Penzance was presented by local talent under direction of Professor Henshaw May 20-22 to small but well pleased audiences. Primrose and West Minstrels 31. Robert Downing in *The Gladiator* 3. Yale's Twelve Temptations 9.

GRAFTON.—**OPERA HOUSE** (W. W. Robertson, manager). House dark.

JAMESTOWN.—**OPERA HOUSE** (G. P. Wells, manager). The Pulse of New York, booked for May 30, was canceled.

OHIO.

ELYRIA.—**OPERA HOUSE** (N. H. Park, manager). House dark.—ITEM: Edward F. Davis U. T. C. co. played here in a tent May 24 and gave a very poor performance to a large audience.

LIMA.—**PAUBOT OPERA HOUSE** (Howard G. Hyde, manager). The Lees, Hypnotists, May 31.—ITEM: Norah Lamson, late of the Hollands co., assisted by the Lima Dramatic Club, will present *Sweet Lavender* 25 for the benefit of Christ's Episcopal Church. Though Lima is her home, this is the first time she has appeared here in a professional way. Miss Lamson will be with Daniel Frohman's New York Stock co. next season.

COSHOCTON.—**OPERA HOUSE** (Miller and Robinson, managers). Mystic Midgets (local children) under direction of Fred H. Decker was a decided success and drew good houses May 20-22.

AKRON.—**ACADEMY OF MUSIC** (W. G. Robinson, manager). Hi Henry May 29. Dick Ferris Comedians 31-5.

TOLEDO.—**LAKE ERIE PARK AND CASINO** (Frank Burt, manager). The bill for week closing May 29 includes Lizzie Evans and Harry Mills in sketch, Carrie Scott, Smith and Cook, Allen and O'Brien, Matthews and Harris, Maude Harvey, and Kenno and Welch.

PORTSMOUTH.—**GRAND OPERA HOUSE** (H. S. Grimes, manager). House dark, season having closed.

EAST LIVERPOOL.—**NEW GRAND** (James Norris, manager). Hi Henry's Minstrels May 29 gave an excellent performance to good house.

OREGON.

BAKER CITY.—**RUST'S OPERA HOUSE** (Phil V. Nebergall, manager). Cinderella 26 by Madame G. Farrari, supported by local talent.

SALEM.—**REED'S OPERA HOUSE** (Patton Brothers, managers). Olof Kruger, native Equitman, in lecture on Greenland May 19 to fair business; lecture very entertaining. Columbia Opera co. 25, 28.

PENNSYLVANIA.

PITTSBURGH.—**MUSIC HALL** (C. C. King, manager). Flora Staniford in *A Soldier's Sweetheart*, Great Diamond Robbery, For Congress, Life of An Actress, Felicia, Fun in a Boarding School, and Imp May 17-22; good performances to poor business.

TITUSVILLE.—**OPERA HOUSE** (John Gahan, manager). House closed for season.

SCRANTON.—**THE FROTHINGHAM** (Wagner and Reis, managers). Elroy's Stock co. in repertoire May 20-22 with matinees, all to good business.

FREELAND.—(John J. Welch, manager). The Rag Picker's Child May 22 to good business. Silas Wooding of this city, made a hit as the Miser.

YORK.—**OPERA HOUSE** (B. C. Pentz, manager). The Flints, Hypnotists, completed a week's engagement May 22 to fair business; very creditable performances.—**HIGHLAND PARK AUDITORIUM** (Street Railway Co., managers). Kain's Opera co. 27-5.

SHANOKIN.—**G. A. R. OPERA HOUSE** (J. F. Oiler, manager). The Gonzales Opera co. closed fair week's business May 22, having presented *Said Pasha*, *Fra Diavolo*, *Olivette*, *La Mascotte*, *The Bohemian Girl*, and *Pinafore*.

COLUMBIA.—**OPERA HOUSE** (James A. Crothers, manager). Mikado by home talent May 20 to a crowded house. Lew McCord as Koko was very good and Bertha St. Clair as Katisha made a pronounced hit. The balance of the co. was very acceptable.—ITEM: Lew McCord and Miss St. Clair, who were with the Little Trilixie co. the past season, are spending the Summer here.

POTTSVILLE.—**ACADEMY OF MUSIC** (Bert Koenig, manager). Gonzales Opera co. May 24-27 to good business; performance excellent.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (Messrs. Wagner and Reis, managers). House dark, season having closed.

CORRY.—**WEEKS' THEATRE** (F. L. Weeks, manager). House dark.

LANCASTER.—**FULTON OPERA HOUSE** (B. and C. A. Yecker, managers). Regular season has closed here.—**ORANGE STREET OPERA HOUSE** (William O. Frailly, manager). The Quadrone Opera co. failed to materialize 19-15. Regular season has closed.—ITEMS: The Cosmopolitan Theatre will be opened 7 with the Kane Opera co. Chris Sprunger will again be musical director.—Rocky Springs Park, a popular Summer resort near this city, will have a Summer theatre, under the able management of H. B. Griffiths. Lew Simon's Minstrels are booked for two weeks beginning 28.—Montague and West, the vaudeville artists, are visiting Joseph Boyer, of this city, the father of the latter.

NORRISTOWN.—**GRAND OPERA HOUSE** (John E. Murphy, manager). The Flints, hypnotists, opened a week's engagement May 24 to poor house.

RHODE ISLAND.

WESTERLY.—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager). Archie Boyd in *The Old Homestead* May 25 delighted a large and fashionable audience.—ITEM: This closed the regular season at this house. It has been a profitable one.

WOONSOCKET.—**OPERA HOUSE** (George C. Swann, manager). Charles E. Cook's co. May 17-22. *The Old Homestead* 24 to fair business. Prisoner of Zenda 25.

PAWTUCKET.—**OPERA HOUSE** (Abe Spitz, manager). Jim the Penman May 20-22 to fair business. The Poor of New York 24 by local talent to good house.—ITEM: Carl Fey will manage this house during the Summer months.

RIVERPORT.—**THORNTON'S OPERA HOUSE** (J. H. Thornton, manager). P. V. Minstrels, by local talent, under management of J. P. McNeill, to crowded house; attraction very good. Brady's Trilixie 1.

SOUTH CAROLINA.

CHARLESTON.—**OWENS' ACADEMY OF MUSIC** (Charles W. Keogh, manager). Professor Carraway, hypnotist and mind reader, opened for one week at popular prices May 24 to S. R. O.; the performance made a sensation.

TENNESSEE.

NASHVILLE.—**THE VENDOR** (T. J. Boyle, lessee and manager). The Grand Opera co. May 17-22 presented *The Beggar Student* and *Olivette* to light business; co. closed and disbanded here.—*The Throated* Charles E. Grapewin, manager. The bill for week of 24 includes: Siegfried, Florence Runals, Kirtie Beck, and the Fukino Japanese Troupe.—ITEM: The Elks had a delightful social session at the Exposition 21.

TEXAS.

EL PASO.—**MYAN'S OPERA HOUSE** (H. Godwin Mitchell, manager). 81 Perkins May 19, 20; performance and attendance not satisfactory.

UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE** (C. S. Burton, manager). A local minstrel co. May 18-20 to fair houses. Otis Skinner and his excellent co. presented *His Grace de Grammont* 21 and *Romeo and Juliet* and Richard III. 22 to good business.—**GRAND OPERA HOUSE** (J. B. Rogers, manager). The Wright-Huntington Stock co. presented *The Arizona* week of 17 to light business.—ITEMS: The concert given 17 in the large Tabernacle by Geneva Johnstone Bishop, assisted by the Mormon choir, was a great artistic but not pecuniary success.—Walter Edwards has left to join the Summer Stock co. at Elitch's Gardens, Denver.—Howard Kyle and H. D. Blakeman will remain in Salt Lake for the Summer.

ODEN.—**GRAND OPERA HOUSE** (Joseph Clark, manager). House dark.

VERMONT.

BELLOWS FALLS.—**OPERA HOUSE**. House dark May 30-2.

ST. JOHNSBURY.—**STANLEY OPERA HOUSE** (C. A. Chapman, lessee). John L. Sullivan's Extravaganza co. May 26 to good house; audience pleased. The Galley Slave 2. A Stranger in New York 4.

BRATTLEBORO.—**AUDITORIUM** (G. E. Fox, manager). House dark.

BURLINGTON.—**HOWARD OPERA HOUSE** (W. K. Walker, manager). Coming: *A Stranger in New York* 8.

MONTPELIER.—**BLANCHARD OPERA HOUSE** (G. L. Blanchard, manager). Hoyt's *A Stranger in New York* 3.

VIRGINIA.

DANVILLE.—**ACADEMY OF MUSIC** (John B. Wood, manager). Bluebeard May 21 by home talent; business good; performance fair. Living Game of Whist by home talent 25; business and performance poor.

POCAHONTAS.—**ACADEMY OF MUSIC** (G. B. Foster, manager). Professor Austin, hypnotist, May 24 to poor business; performance very poor.

CHARLOTTESVILLE.—**JEFFERSON AUDITORIUM** (J. J. Leterman, manager). House dark.

WASHINGTON.

TACOMA.—**THEATRE** (L. A. Wing, resident manager). Primrose and West's Minstrels May 17 to big house; good minstrelsy. Ward and Vokes 19 in *A Run on the Bank*; entertainment amusing; attendance fair.—**NINTH STREET THEATRE** (W. J. Fife, manager). The Columbia Comic Opera co. 20 to light attendance.

WALLA WALLA.—**NEW OPERA HOUSE** (John Paine, manager). The Grocers May 22 in *Cad the Tomb*, *The Private Secretary*, and *Ranch No. 10* to fair business.

SPOKANE.—**AUDITORIUM** (Harry C. Hayward, manager). Primrose and West Minstrels to crowded houses May 21, 22.

NEW WHATCOMI.—**BELLINGHAM OPERA HOUSE** (A. B. Jewett, manager). Columbia Opera co. presented *Said Pasha* and *Olivette* May 17, 18 to light business. Ward and Vokes' *A Run on the Bank* 22 to a full and well pleased house.

WEST VIRGINIA.

CHARLESTON.—**BURLEY OPERA HOUSE** (N. S. Burley, manager). House closed for season May 22 with two performances of *The Queen of Fame* by home talent to good business.—ITEM: Manager Burley is negotiating for a Summer season of light opera at popular prices.

WISCONSIN.

RACINE.—**BELLE CITY OPERA HOUSE** (J. B. Johnson, acting manager). Morgan Gibney and an excellent co. closed a week's engagement at popular prices May 23. *Angie the Country Girl*, *Plum Tree Farm*, *Gipsy Dancing Girl*, *Pavements of Paris*, *Musket Monkey*, *Camille*, and *Ten Nights in a Barroom* were presented. Co. is deserving of liberal patronage. Coming: Ward and Vokes 12.

ASHLAND.—**GRAND OPERA HOUSE** (John Meis, manager). Courtenay-Morgan co. May 17-22 to fair houses. Twelve Temptations 2.

WEST SUPERIOR.—**GRAND OPERA HOUSE** (Robert Kelly, manager). Robert Downing in *The Gladiator* May 31 to good house. A Railroad Ticket 25. Twelve Temptations 3.

STEVENS POINT.—**NEW GRAND OPERA HOUSE** (J. A. Ehner, manager). Freeman's A Railroad Ticket May 27. Benvenuti 2.

BARABOO.—**THE GRANDE** (F. E. Shults, manager). House dark except for local entertainments.

OSHKOSH.—**GRAND OPERA HOUSE** (J. E. Williams, manager). Candata of "Edith" (local) May 18, 19 to crowded houses; performance very good. A Railroad Ticket 28. The Money Order 31-2. Ward and Vokes 11.

MADISON.—**FULLER OPERA HOUSE** (Edward M. Fuller, manager). House dark.

KENOSHA.—**RHODE OPERA HOUSE** (Joe Rhode, manager). Gibney Comedy co. in *Angie, the Country Girl*, six nights ending May 29; performance excellent; full house; general satisfaction.

PORTAGE.—**OPERA HOUSE** (A. H. Carnegie, manager). Imson's Comedians May 28, 29.

LA CROSSE.—**THEATRE** (J. Strasilipka, manager). Ellen Beach Yaw had a small but well pleased house May 18. Beach and Bowers played to S. R. O. 21, 22; co. pleased all.—ITEM: Beach and Bowers closed their season in this city.

CANADA.

VANCOUVER.—**OPERA HOUSE** (Robert Jamieson, manager). Primrose and West May 19. Ward and Vokes 21. Signor Foll Concert co. 24.

TORONTO.—**GRAND OPERA HOUSE** (O. B. Sheppard, manager). The Geisha returned May 24-29 to big business. The co. is the same with the exception of Linda Da Costa, who assumed the role of O. Mimosa. San very acceptably. Violet Lloyd, as Molly Seaton, repeated her former triumphs and was repeatedly encored.—**TORONTO OPERA HOUSE** (Ambrose J. Seawall, manager). The Madison Square Opera co. are presenting *Pinafore* 24-29 and meeting with great success. Gus Thomas, an old Toronto boy, made a great hit as Ralph Rackstraw.—**MORSEY MUSIC HALL** (J. E. Suckling, manager). Sousa's Band 25. The Philharmonic Society's Concert 2.—**BIJOU THEATRE** (H. H. Lamkin, manager). Male Patti Stuart, Arrin and Wagner, T. J. Farron, Ben Hur, Alberta, and the Verron Sisters to good business 24-29.

WOODSTOCK.—**OPERA HOUSE** (Charles A. Pyne, manager). The Woodstock Minstrels gave their usual fine performance to S. R. O. May 24. Season now closed.

ST. JOHN.—**OPERA HOUSE** (A. O. Skinner, manager). W. S. Harkins' co. in *The Cotton King* May 18-24, and *Shall We Forgive Her* 21, 22 to good business. Co. opened second week of engagement 24, and presented *The Bowery Girl* to big house. Thomas E. Shea 31. Sousa's Band 4.

HALIFAX.—**ACADEMY OF MUSIC** (H. B. Clarke, manager). Margaret Mather and her excellent co. gave a magnificent presentation of *Cymbeline* May 29 to a delighted audience. The scenery and stage setting were gorgeous and the star received many curtain-calls.

MONTREAL.—**ACADEMY OF MUSIC** (Spartow and Jacobs, managers). Margaret Mather opened May 24 to good business in *Cymbeline*. The play is beautifully staged and well cast. William Edmond as Iachimo scored a hit.—**QUEEN'S THEATRE** (J. B. Sparrow, manager). Alabama was presented 24 for the first time in Montreal to a large audience. The play tells a pretty dramatic story, and is presented by a strong co. Kennedy Players 31-5.—**THEATRE ROYAL** (Spartow and Jacobs, managers). Little Trilixie, with May Smith Robbins in the title role, opened 24 to good business and gave a satisfactory performance. Black Crook 31-5.—**THEATRE FRANCAIS** (W. E. Phillips, manager). The Country Editor, written by Manager W. H. Wright, of the Theatre Francais, was presented 24 by the Stock co. and scored a big hit. Emmet Corrigan appeared in

a role entirely different from anything that he has done before, but made another success, as did also Beryl Hope and Frances Byrne. Mr. Wright is to be congratulated. R. L. Boyce, comedian, headed the vaudeville bill.—ITEM: Sousa's Band played here 29.

QUEBEC.—**ACADEMY OF MUSIC** (Fred W. LeClair, manager). Thomas W. Keene May 17-19 to good business. Mrs. Keene, Charles F. Hanford, and their capable co. were splendidly received.—ITEM: Sousa's Band is to perform at Shield Hall 30.

HAMILTON.—**GRAND OPERA HOUSE** (F. W. Stair, manager). Margaret Mather in *Cymbeline* May 22 opened to very fair business and gave a first-class performance; general satisfaction. The Twelve Temptations 24 gave two performances to top heavy houses and satisfaction; the costumes and scenery were good. Sousa's Band 25 gave a first-class concert to very fair business; entire satisfaction.—ITEM: Star Theatre has closed for the season.

VICTORIA.—**THEATRE** (Robert Jamieson, manager). Columbia Comic Opera co. May 19-15 to good business. Primrose and West's Minstrels 17 to packed house. Ward and Vokes 30 to good house.

OTTAWA.—**GRAND OPERA HOUSE** (John Ferguson, manager). Thomas W. Keene, assisted by Charles B. Hanford and a strong supporting co. in *Louis XI*. Merchant of Venice, Richelieu, and Richard III. May 21-24; excellent performances; crowded houses.—**RIDEAU RINK**: Sousa's Band with Elizabeth Northrop and Martina Johnstone as solo artists 28.—**VICTORIA PARK AUDITORIUM** (William Hutchinson, manager). Grand opening with a splendid bill, including William T. Eckert and Emma Berg in their

THE FOREIGN STAGE.

THE DRAMA IN BERLIN.

The Drama, Henry and His Descendants—Sketches of Herr Sommerstorf and Wife.
(Special Correspondence of The Mirror.)

BERLIN, May 13.

German history has given the playwright abundant material for telling dramas, and no time is of more interest than the beginning of the eleventh century, nor is there a character



HERR SOMMERSTORF.

more sympathetic than that of Henry of Canossa.

This period has been delicately, and yet strongly, handled by Ernst V. Wildenbruch in his historical drama in two evenings, *Henry and His Descendants*, which, as you know, was awarded the Schiller prize. The above is a likeness of Otto Sommerstorf, who created the part of Henry, making it one of his most brilliant roles.

Herr Sommerstorf and his charming wife have been valued members of the Berlin stage for some ten years past. Strange to say, in the case of both, their adopting the dramatic profession was, one might almost say, an accident. It was when Herr Sommerstorf was finishing his studies at the University of Vienna that the students of this institution gave a theatrical performance, he and Dr. Max Pohl, among others, being in the cast. Heinrich Laube, then director of the Burg Theatre, witnessed the performance and was so lavish in his praise of those two young men that they decided at once to adopt the stage as a profession. Max Pohl stayed the remaining six months, however, and



FRL. GESSNER.

took his degree as doctor of jurisprudence. Herr Sommerstorf left Jura to take care of himself and went at once to the stage, where he received instantaneous recognition.

About this time his young wife, then Frl. Teresia Gessner, the daughter of a prominent Austrian officer, was accompanying her elder sister weekly to the Vienna Conservatory, where the latter was taking a course in dramatic training. When the examination came some one proposed to the younger sister that she compete also, which she did, and much to her surprise and disgust, for at that time stage life was not alluring to her, she was accepted. Later Frl. Gessner came to Berlin, to the Deutsches Theatre, where she at once made a hit as Gretchen, supported by Herr Sommerstorf in his excellent impersonation of Faust. A Southern temperament, united with extreme beauty and personal charm, made her at once one of the most popular artists in Berlin. It was at this theatre that she first met Herr Sommerstorf, whom she afterward married.

Last week there was a revival at the Berliner Theatre of Anzengruber's beautiful folk-play, *The Curate of Kirchfeld*, a drama in which both these artists have long been renowned. Indeed, I know no one in Germany who would dare the part of the Curate after Sommerstorf. Aside

from his great talent, he understands thoroughly how to hold the audience by his winning personality and his artistic delivery. He has repose, dignity and dramatic force, combined with a handsome stage presence and a beautiful voice capable of any modulation.

There has been a hope expressed that Sommerstorf should star America with King Henry, and I believe if some manager would interest himself in the project it would be a success in every way. And if they once had him there, they would not let him go before he gave them other of his celebrated parts, such as the Curate of Kirchfeld, Uriel Acosta, which was revived two weeks ago at the Berliner Theatre for his benefit, and others.

Herr Sommerstorf traveled through America last year, and as a result of this pleasure trip we have a charming volume entitled "Where I Was and What I Saw," containing vivid descriptions of America and American life, from New York to San Francisco. Z. E. H.

PARISIAN THEATRICAL TALK.

A Flood of Vaudeville—The New Opera La Bohème—Duse and Bernhardt.

(Special Correspondence of The Mirror.)

PARIS, May 20.

Variety is the spice of life, and our managers appreciate very vividly the fact that it is also the spice of the dramatic potpie which they serve up to us every season. We have reached a portion of the pie just now, however, which seems to be nothing but spice; that is to say, vaudevilles are our dramatic food and drink. The change was rather sudden, too. At Easter time we were sitting, silent and impressed, under the spell of Sarah Bernhardt's genius in the religious and reverent drama, *La Samaritaine*. Now we are laughing and clapping our hands at the farces which are being served up; that is, we are supposed to be laughing.

One of the recent vaudevilles is called *L'Ecole Des Gendres* and is being played in the Theatre Cluny. It is an ingenious little play and seems to please the people. The story is of a retired merchant named Croquoisot, who has a charming daughter whom he is anxious to have married as advantageously as possible. He proposes to go about the matter of getting his daughter a husband in a businesslike manner, so he consults Madame Lestrageon, an attractive widow, who keeps the village tavern, which, giving away to her own proclivities, she has turned into a sort of amateur matrimonial agency. She promises the anxious father that she will supply him with a very choice article in the way of a son-in-law, and procures a number of specimens. Croquoisot decides that the best way to determine their qualifications is to have them come to his house. The suitors are in reality a very scurvy lot, and all sorts of absurd things happen while they are on probation in the merchant's house. In their anxiety to prove domestic virtues, they commit all sorts of laughable blunders and finally are sent away by the father in disgust, and the daughter marries a modest young man who has wisely not entered the competition at all. There are other complications too numerous to mention. The matrimonial agency is an elephant on the hands of the amorous widow, because she is inclined to mingle pleasure with business. She is like a confectioner so fond of candy that he consumes his own stock of sweets. The farce is risqué, of course, and it seems to please. A novelty is a cinematograph introduced to show some of the action, that of the widow disrobing, which is rather too realistic for even a Paris manager to put on in the flesh.

If we had taken a trip to Venice early in the month and had dropped into the Teatro La Fenice we should have heard a pretty and tuneful opera called *La Bohème*, by the Italian composer Leoncavallo, but with a French theme. The first act of the opera shows the Cafe Momus in Paris. At the rising of the curtain the proprietor is arguing with a crowd of young bohemians who make the cafe their habitual lounging and working place, but who do not spend enough to make their presence profitable to the establishment. The poet, Rudolph, with his fair companion, Mimi, enters, and is soon followed by the artist, Marcello, and his loved one, Musette. Mimi sings a very pretty little ditty, which on the first night aroused so much enthusiasm that the composer was forced to rise and bow his thanks. Then the bohemians order a dinner and there is a characteristic bohemian scene. At last they quiet down and Musette sings a song called "Mimi Pinson Has a Little Blonde Head," the verses of which are by Alfred de Musset. When the dinner is over a perplexity arises as to how it shall be paid for. There seems to be no solution of the question until a stranger, who has watched the scene with interest, offers to settle the bill. His offer is refused on the ground that it would be a reflection on the honor of a true bohemian to receive assistance from a stranger. But a billiard game is arranged with the crack billiard player of the cafe, which the stranger, of course, loses. Thus are the company able to let the stranger pay for the dinner with easy consciences.

The scene of the second act is laid in the courtyard of a house in Paris. There is a serenade and several effective songs are sung. In the next act the scene of gaiety has given way to one of poverty and distress, as is so often the case in bohemianism in real life. Marcello is living in an attic room, and Musette has decided to leave him because she is tired of being hungry and living in squalor. Mimi has already left Rudolph, and has plenty of money. She is not happy, however. She pays a visit to the attic room and the two girls console with one another. Musette wants to have money and luxurious living and Mimi wants to have back her poet Rudolph. The latter repudiates her, however, in a song which is full of tenderness and regret. This melody is one of the most effective in the score.

The last act is full of pathos. It is winter,

and the bohemians have no means of keeping cold and hunger away. Mimi returns again. But the wheel of fortune has turned once more for her; now she is ill and in rags. Rudolph takes her in his arms and comforts her. Musette also returns. She is prosperous and takes off her jewelry to pay the doctor and buy medicines for Mimi. A boy runs for a doctor, but before he arrives Mimi has died in the arms of her old-time lover, while the Christmas chimes are ringing. The gaiety and sadness are well blended in the opera and the music is tuneful. *La Bohème* may be set down as a success.

Eleanora Duse has arrived in Paris. It is said that the first thing she did upon reaching her hotel was to send a letter of friendly greeting to Sarah Bernhardt, who is now in Brussels. Duse will make her first appearance at the Renaissance Theatre in La Dame aux Camélias on June 1.

Speaking of Bernhardt reminds me of a recent illustration of her provident manner of managing her theatre. It seems that a large number of the *Jeunesse dorée* esteem it a high honor to be near the "divine Sarah," and are willing to pay well for the privilege of appearing as superns in her productions. This has been the condition for some time, and the captain of the superns has been accumulating a small fortune from the tributes of Sarah's devout admirers. She heard of the amount of money which was being paid by the young men for the honor of being superns, and speedily issued an order that in the future all applicants for positions in the mob shall appeal to her personally.

The catastrophe in the charity bazaar has been a most severe lesson to the authorities of Paris, and they have been aroused to take tardy action in the matter of the dangerous condition of the theatres of the city. The Chamber has appointed a committee, which is leaving no stone unturned in its investigation and its work of bringing about a reform. No official report has yet been made, but it is understood that the Grand Opera has been subject to special condemnation on the part of the committee. It is an old building without a fireproof curtain or any adequate means of extinguishing a fire if it should break out. Other theatres are said to be also under the ban, and will receive orders to close until they can be made fireproof.

The French Woman's Rights Alliance is convinced that the theatre is not merely an institution of pleasure and amusement. It is the aim of the Alliance to improve the position of French women before the law, and as one of the best means of educating public opinion upon the question they have made arrangements for a theatre which will be known as the Feminine Theatre, and will be devoted to the presentation of plays expounding the woman's rights ideas. They believe, and probably rightly, that a dramatic exposition of their arguments in the guise of plays will be more effective than the best efforts of the "spellingbooks."

The old question as to whether the actor does or should feel the emotion he expresses is being discussed again in Paris. M. A. Binet, director of the Psychological Laboratory of the Sorbonne, has interviewed nine prominent actors and actresses upon the question, and most of them oppose the view of Coquelin, who maintains that it is impossible for an actor to lose himself in his part and achieve great effects. Diderot also takes this view in his well known *Paradoxe sur Comedien*. His interesting ideas on the subject are abstracted by Mr. Biney in *La Revue des Reunies* as follows:

Diderot contends that emotion cannot be repeated at will; it becomes exhausted, and he gives the following example: A person laboring under keen emotion tells a tale which produces a deep impression; only, if at the end of his recital a new comer arrives whose curiosity has to be satisfied, the narrator breaks down; his soul has run dry, leaving him without feeling, warmth, or tears. "If the actor had sensibility how could it be possible for him to play twice running the same role with the same warmth and the same success? Highly emotional at the first performance, he would be exhausted and cold as marble at the third."

"At what age is a man a great actor? Is it when he is full of fire, when the blood boils in his veins, when the slightest shock thrills through his vitals, when the mind takes fire at the faintest spark? No, as it seems to me. He whom nature has dubbed a great actor does not excel in his art until he has acquired lengthy experience, when the heat of passion has cooled, when the head is calm and the mind its own master."

For the purpose of showing that actors do not feel in the least the emotions they depict, Diderot cites some curious observations: "If this actor or that actress were deeply touched, as is imagined, how do you suppose the one could think of taking a good look at the boxes, the other of addressing a smile to the wings, nearly all of talking to the pit, or would it be necessary to go to the greenroom in order to interrupt the boisterous laughter of a third and tell him it is time to come and stab himself?"

Diderot mentions several instances of the presence of mind displayed by actors in the height of a dramatic situation. These, as well as some anecdotes which he relates, need not be repeated here. His sixth and final argument is undoubtedly the best, and forms, so to speak, the basis of his thesis. As one cannot do two things at the same time, an actor, being obliged to watch his playing, to regulate his effects, his

gestures, his cries, to render them natural, to bear in mind that he is on the stage, to make an effort of memory in order to remember his role, all this labor of self-criticism is incompatible with genuine emotion. When you are really moved, when you learn a great misfortune, you can allow yourself to fall into a chair, as the actor does on the stage, but you do not keep an eye upon your attitude in falling, you do not seek to render it expressive and harmonious; you are wholly a prey to your grief.

The interview with Mlle. Bartet, of the Comédie Française, is representative of the opposite opinion, which now prevails among the principal artists of the French stage. She says: "Yes, assuredly I feel the emotions of the characters I represent; not, however, because I imagine that I am the character, but because of sympathy with it. My emotion is similar to that of the audience, the only difference being that it precedes theirs. Of course the amount of emotion I feel varies with my own physical and mental state. But if I cannot enter into the feelings of the character in any degree I am not up to my usual standard. To feel no sensation is intolerable." L. A. H.

LETTERS TO THE EDITOR.

MONTAUK THEATRE BUSINESS.

BROOKLYN, May 24, 1897.

To the Editor of The Dramatic Mirror:

SIR.—A paragraph given out to the press through the agency of Jerome H. Eddy, in which the receipts of the Montauk Theatre during the engagement of My Friend from India are stated to have been \$6,982 for the week, with the further remark that these figures represented what was "probably the largest of the season at that house," has been brought to my attention.

The item above referred to is misleading, in that these figures do not represent the largest business done at this theatre this season. For a little more than one-third of the number of weeks comprising the present season the receipts were from \$2,000 to \$3,500 per week better than the figures furnished by Mr. Eddy.

The engagement played by the attraction named was very good, and I regard the company and play as excellent enough to be rebooked after having played it twice already. But I do not want managers and stars to think that the largest week's business done at the Montauk Theatre this season could only have been \$6,982.

Trusting that you will aid me to put this matter right before the profession, I remain,

Yours truly, WM. E. SINN.

NEW YORK, MAY 20, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I read with considerable interest in recent issue of *The Dramatic Mirror* your reply to correspondents respecting the origin of the Actors' Fund, but I saw no mention made of the good work done toward its organization by Lucille Adams. It is a well-known fact to several that the first money that was ever collected for this noble object was through the exertions of this lady. You say that *THE MIRROR* began to urge the necessity of a fund for actors in its issue of Feb. 14, 1895, and that the first meeting of managers was held March 12, 1895; that the first benefit given was March 13, 1895.

On Jan. 14, 1895, Eliza Newton was taken to Bellevue Hospital, where she died on Feb. 7, without a dollar. Her constant attendant was Lucille Adams, a lady well known in the profession and a prominent worker in the Professional Women's League, also Mollie Bernard. These were the only ones who were with her in her last moments. Lucille Adams at once set about to collect sufficient money to defray the funeral expenses. The following is a copy of a letter written by Lucille Adams on March 13, 1895:

"Your kind letter in regard to friend poor Eliza Newton is here. I would have answered you sooner, but I worked so hard, and after the excitement was over I was sick myself. I cannot write you all in this letter, but when I see you I will tell you everything. Really it makes me ashamed of human nature. I had the funeral all to attend to myself. Eliza Newton did not go to the Potter's Field, thank God for that. I gave my note for \$30, and had her put on ice as soon as she died. I also fought the Coroner and the two doctors to prevent her body from being opened. I promised her before she died that her body should not go to the Potter's Field, and that her body should not be cut. The papers said her body was not claimed. That is untrue, for I claimed her body as soon as the breath left it, only I was not able to give her a funeral. I went to see her at the hospital every day for two weeks before she died. At Bellevue they will tell you I remained with her every day from 2 A. M. until 5:30. You met me yourself one day, and Mollie Bernard was the only one besides myself who went to see her at all, and after poor Eliza was buried Mollie Bernard gave the first dollar toward the Savings Fund for distressed actors and actresses. Well, after she died I went down the Bowery; it rained hard, but from several variety performers I collected \$25.25. Some outsiders gave me a quarter each. I even went to a lodge of Elks, but got nothing but a shrug of the shoulders from some, a side glance from others, so I left them feeling rather discouraged. Then I met Mrs. St. John Hussey, and told her I was begging to have poor Eliza decently buried. She gave me \$5, God bless her. Well, at last I got enough for a nice funeral. Samuel Colville, Esq., was most generous in donating; he gave me \$15. After all was paid I had \$4.50 left over, which, together with the dollar Mollie Bernard gave, was placed in the hands of A. M. Palmer toward the Savings Fund for poor dramatic people, many who now get buried in the Potter's Field. I am going to work hard for this cause, but suppose, like poor Eliza's funeral, some one else will claim the credit, but I don't care if I can only get it going. I feel sure it will be a success, and I hope my part in this great charity will not be known to the public until after I am dead. But I could not bear the disgrace of a sister actress' body going to the Potter's Field. She was a woman, and their lives are hard at the best. Eliza sleeps in a grave by herself, and in a beautiful spot on a corner where two carriage roads cross on the slope of a little hill, where there is sunshine and beautiful trees. The sun had not shone for her for many a year, but it shines on her grave now, while her soul is with God. I am sure. I had the casket opened at the grave; she looked beautiful; she was smiling just enough to show the dimples in her cheeks. I put a white illusion veil on her, and she looked like a happy bride. Her last words were, 'God bless you, Lucille,' and I believe He will bless me in this endeavor to get a Fund for our poor performers. My sympathies are in it, and I have promise of help. Mr. Colville said if we get it up, all theatres would help. He said also that the Actors' Fund would be a better title than the one I named."

Yours with love and best wishes.

LUCILLE M. ADAMS.

Lucille Adams died August 11, 1895, in Bellevue Hospital, under circumstances similar to those of the death of Eliza Newton, not only in the same room, but in close proximity to the bed on which poor Eliza breathed her last.

COL. T. ALLSTON BROWN.

[illegible]

TELEGRAPHIC NEWS

CHICAGO.

Business Encouragingly Large—The Forty Club—"Biff" Answers Questions.
(Special to The Mirror.)

CHICAGO, May 29.

Business at the theatres has been uncommonly large this week, as we have had a spell of delightfully cool weather, which has rendered it rather too chilly for wheelmen. Miss Rehan and the Daly company have been doing especially well at Hooley's. The Wonder was followed by London Assurance, and the week is being wound up by the splendid production of Much Ado About Nothing. The first part of the second and last week of the engagement will be devoted to The Tempest, and The Magistrate will follow. Monday week the long-heralded run of Never Again begins.

Last Tuesday evening the Forty Club held its final dinner of the season at the Wellington, and the club guests were Charles J. Richman, Digby Bell, Duncan B. Harrison, Lew Dockstader, Fred Hallen, and Gus Williams. The annual election followed the dinner. The club honored me by electing me president for the tenth time, and Edward Freiburger was made secretary for the twelfth time. Judge W. G. Ewing, of the Superior Court, was chosen vice-president; George H. Jenney, city purchasing agent, treasurer; and George J. Hamlin, Henry F. Alkin, and John E. Wilkie, Executive Committee. The monthly business will be resumed in September.

James A. Herne finishes his successful engagement in Shore Acres at McVickers' to-night. His business has continued gratifyingly large. Manager Henderson's venture will be inaugurated to-morrow evening, with M. B. Curtis and a strong company in Gentleman Joe and a "curtain-raiser" called Mulberry Bend. Great things are expected from the rehearsals.

My friend "Punch" Wheeler has received the following from Jonesboro, Ark., and sends it to me with a request for Max Lowenthal's address: "Mr. Wheeler I have been here and would like to have a minstrel manager we have a good size band on a nice lot boys good songers and dancers they boys all want to go on the road, so let us know if you can get a manager for us please let us know in return mail." Another friend of Mr. Wheeler wants to sell him a \$5,000 seal skin overcoat in June.

Mrs. Joie McCollm, formerly Joie Sutherland, well known in the profession, died here Monday at the home of her father, James L. Sutherland. The funeral took place Wednesday morning.

The Lincoln Theatre closed its season last Sunday with a splendid testimonial to its popular manager, James A. Hutton, and this evening the regular season of the Alhambra closed, with The Bowery Girl. Both houses are well booked for next season.

Digby Bell continues to do very well in The Hoosier Doctor at the Grand Opera House. Tuesday evening the house was sold out, three hundred medical students being present. Mr. Bell made a graceful speech. The engagement is for one week more, and then comes the verascope, with the Corbett-Fitzsimmons fight. Duncan B. Harrison, Mr. Bell's manager, who has an interest in the verascope, returned from New York last week, where he arranged the exhibition for Chicago.

Master Briscoe Ramsburgh, a precocious Baltimore youth, has called the following soubrette names for the album from programmes: Ray Storma, Vera De Noie, Lucille Baylies, Karra Kenwyn, Lea De Groot, and Addys Eaton. Not bad for a beginner.

The dramatic card at Hopkins' next week will be The Fatal Card, which will be given by the tuck company.

I have had a number of letters from correspondents who ask me to answer questions, and I will now celebrate Decoration Day by answering them, with your kind permission:

Charles C., Kokuk, Ia.: No; William G. Beach is not the Beach of the minstrel firm of Beach and Bowers.

Edna: I never tell the age of a soubrette. Between us, however, the lady you speak of is more than seven.

Little Eva: 1. I think white tulle would be the thing for your heaven dress in Uncle Tom's Cabin. 2. The blow with which Corbett was settled by Fitzsimmons was a right hook below the heart.

Carolyn: "Punch" Wheeler was called "Punch" long before he went into the railroad business. He is a short blonde, but not as short as he was when a manager. He is unmarried, at present.

(Having answered these questions, I will proceed to convert the stamps inclosed to my own use.)

The light opera season has opened well at the Schiller, and The Black Hussar has made a hit. Light opera will supplant vaudeville at the Chicago Opera House next month.

E. Edison Foy, the comedian, was one of the callers at my down-town court last week.

John W. Dunne is in the city for a few days; also Frank Curtis, James Nelson, Frank Moynihan, A. W. Fremont, and other professionals. They do not go out to the ball grounds because Anson has a club this year that would break your heart. Even the New Yorks can beat it.

"Biff" Hall.

CINCINNATI.

A New Management for the Walnut Street—Summer Places Open—News.
(Special to The Mirror.)

CINCINNATI, May 29.

The theatrical novelty of the week has been the change of management in the Walnut Street Theatre. Rainforth and Havlin have been the owners and managers since the house was built, and have just announced its lease to Max C.

Anderson for a term of six years from July 1. Anderson is the present manager of the Fountain Square, and one of the most enterprising and hustling managers in the profession. He came here a few years ago to take charge of the Fountain when it was in a hopeless condition and has made it one of the best paying houses in the city. His policy in regard to the Walnut has not yet been made public, but he leases the property absolutely and without conditions. If we may read the story of the future in the history of the past, the Walnut will prosper and make money for Mr. Anderson.

With fair weather to-morrow the Ludlow Lagoon will draw an army of visitors, and they will be royally entertained. Pearl Andrews, the clever mimic; the Renfros; Gruet, Beers and Gruet; Hadley and Hart, and the Ammons Clerise Trio are on the bill. The Lagoon will be opened daily, beginning to-morrow.

This week the Little Egypt Burlesquers are playing a special engagement at the People's and are packing the house. The Seeley Dinner and Little Egypt in Court are the set pieces, and in the olio are Gladys Castleton, W. G. and Marie Everett, Charles Johnson and Bobby Mack, John and Nellie Healy, Alice Wren, and Minnie Daly.

Chester Park has been handicapped by cold and rainy weather not often experienced here this time of the year. These adverse conditions are expected to vanish with the advent of June. The enterprise of Manager Parker is shown by the following list of attractions, which will appear in the theatre from time to time: Laura Biggar and Burt Haverly, Marco Twins, the Nawns, Irene Franklin, Morton and Revelle, J. W. Bingham, Walter Ellis, McAvoy and May, Carroll Johnson, Ola Hayden, Conroy and MacDonald, Sharp and Platt, Leigh Sisters, Hayden and Hetherington, Bobby Gaylor, Harry Atkinson, Titania, Bernard Dyllan, Juno Salmo, Mordola, Papinta, Angela Sisters, Ward and Curran, Lew Dockstader, and the Fukino Japs.

Manager Hunt, of the Pike, is at Atlantic City, and Press Agent Sheridan at Nashville.

Theatrical people will regret to hear of the death of Harry Hopper. For many years he was the advertising agent for the Grand and Walnut, but consumption caused him to relinquish his position. A benefit was tendered him last month and sufficient funds were realized to send him West. He did not improve at all, and, determining to return, died on the train while near Rock Island, Ill.

WILLIAM SAMFSON.

PHILADELPHIA.

Anniversary of the Castle Square Company—Summer and Vaudeville Attractions.
(Special to The Mirror.)

PHILADELPHIA, May 29.

A most brilliant and enthusiastic audience gathered at the Grand Opera House May 26 to show their appreciation to the Castle Square Opera company, which celebrated its anniversary of one whole year of opera. Erminie was the opera, and as each of the principals appeared he or she was greeted with floral offerings. The great mass of flowers made the stage a bower of beauty. The audience occupied every available inch of standing room, and numbered over thirty-four hundred persons, extending evidence of good feeling and fellowship to the company. Henry W. Savage, to whose liberality and enterprise the success of this organization is due; Charles M. Southwell, the manager, and William Wolff, the general director, were called upon for speeches, and all paid tribute to the company, to the public, and particularly to the press for their many favors. The receipts for the matinee and evening of celebration day exceeded \$2,300. The success of the Castle Square Opera company in this city is due to popular and fixed prices, popular operas, perfect stage management, a weekly change of bill, polite and courteous attendants, and the introduction of many conveniences for the comfort and pleasure of patrons.

Anna Lichter came on from Washington to give eclat to the Castle Square opera celebration. She sang the beautiful polonaise from Mignon, and delighted her many friends by a most artistic and beautiful rendition of this difficult solo. Miss Lichter is only twenty-one years old and is destined to make her mark in grand opera.

Forepaugh's Theatre and the Girard Avenue Theatre close their season this evening.

The Gondollers is now in rehearsal by the Castle Square Opera company and will be produced at the Grand Opera House week of May 31, followed by Wang June 7. The additions to the company next week will be W. P. Carleton, Norma Kopp, and Belle Chamberlain.

The pleasant weather and excellent business has again changed the plans of William J. Gilmore as to the closing at the Auditorium. To-night was to have closed the season, but a good attraction is offered for the coming week. Peter F. Dailey will make his re-entry into vaudeville. Jack and Marion Manola Mason, Irving Sandow, Raymond Moore, May Wentworth, Mr. and Mrs. William Robyns, Kate Davis, and the Cinematographe complete the company.

All negotiations between Oscar Hammerstein, of the Olympia, New York, and the Castle Square Opera company are off, and at no time was there a possibility of Hammerstein obtaining the company. In spite of this some of the New York papers last week announced a positive appearance of this company at the Olympia. Frances Drake, in her latest venture, Le Petit Abbe, adapted by Max Freeman, was omitted from the programme after one representation last week at the Auditorium. It is a monologue, but was not appreciated by the gallery, who commenced to applaud and drown her voice so nothing could be heard, yet she went on to the end, and acted admirably. The trouble was lack of appreciation by the toughs.

The Bijou Theatre continues with large patronage and a liberal array of specialties,

prominent being the Leonidas troupe of performing cats and dogs; Meers Brothers, in a new act with an endless wire, which moves continually while they are doing their perilous feats of equilibrium; George Thatcher and Ed Marble, in a new act; A. O. Duncan, ventriloquist; Whitney Brothers, instrumental soloists; The Kilpatrick, bicycle riding; Barney Reynolds, in a novel specialty; Robinson Baker Trio, in an athletic sketch; Carlisle Sisters, soloists; Patterson Brothers, comedy gymnasts; James A. Reilly, with May Templeton and Master Robbie, in a comedy sketch; and Collins and Brien, black face comedians and acrobatic dancers.

The American Bill-Posting company, which is owned by Nixon and Zimmerman, of the Syndicate theatres, and Thomas F. Kelly, of the National Theatre, have purchased the property No. 814 Walnut Street for \$18,000, and, after alterations, will use it to conduct their business. They have the sole control of all the bill-posting in the city, and the business, through its exclusiveness, is very profitable.

Louis E. Fridenberg, the young and talented character-actor, closed his season with the Girard Avenue Theatre Stock organization May 22.

Willard Spenser has granted to Charles M. Southwell, manager of the Castle Square Opera company, a right to produce the Little Tycoon in Baltimore and Washington. It is more than likely that Princess Bonnie rights will also be obtained.

Walter Damrosch, with his orchestra of sixty-five soloists, opened his season of three months at Willow Grove this afternoon. The daily and evening concerts are free to the public, the revenue to pay the orchestra being derived from increased patronage of the trolley companies which own Willow Grove Park. The programme includes Wagner and all the popular music of the day, and will prove the greatest of all attractions this Summer for "the can't-get-away people."

The management of the Lyceum Theatre announce for week of May 31 Rose Belmont's English Burlesquers.

Washington Park, on the Delaware River, opened to-day as a Summer resort. The Boston Concert Band, under the direction of Charles Lovenberg; the White City Band, the Biographic, and Ferris Wheel, were offered as special cards.

The Big National Sangerfest, which opens in this city June 21 for one week, will be a grand affair. The festival will attract prominent people from all over the country, and the special building erected, which is capable of accommodating 20,000 persons, will be tested on Sunday for its acoustic properties. The German population will own the town.

There is a quiet rumor going the rounds that Lizzie MacNichol, the popular contralto of the Castle Square Opera company, will shortly be married to a prominent Baltimorean.

The managers who have made money in this city during the season just closing have been those playing to popular prices.

S. FENNEMORE.

BOSTON.

Opening of the Summer Season with The Walking Delegate—Benton's Gossip.
(Special to The Mirror.)

BOSTON, May 26.

Next week comes the opening of the Summer season in Boston. The regular seasons at all the other houses have been closed after the holiday performances on Monday, and only the Summer attractions will remain to delight the few theatregoers who remain in town.

The chief feature of Monday will be the production of The Walking Delegate, a comic opera by Charles Emerson Cook and Lucius Hosmer, which will be put on for a run at the Tremont with the following cast:

| | |
|------------------------|----------------------|
| George Washington Tree | Oscar Girard |
| J. Singleton Bell | Walter S. Hawkins |
| Columbia Hale | Laura Joyce Bell |
| Hi-Fil | Gus Daly |
| Hon. Barnabas Brooke | Thomas E. Clifford |
| Fidella Brooke | Josephine Knapp |
| Dolly Brooke | Mabelle Wallace Howe |
| Woo-Mee | Christie MacDonald |
| Ding-Dong | J. C. Miron |
| Old-Hyson | J. B. Muschert |
| Young-Hyson | Peter M. Lang |
| Mum-Tung | James Gilbert |
| Sed-So | Percy Bowles |
| Co-Long | Valentine Martin |
| Chow-Chow | Louise Hilliard |
| Ab-Well | Martha Stein |

The other new attraction of the coming week will be the presentation of the verascope pictures of the Corbett-Fitzsimmons fight at the Boston. Of the two performances I will have more to say next week.

There was an interesting case in the United States Court last week, when Judge Putnam heard the motion to remand to the State court the case of Charles H. Hoyt vs. E. G. Bates and Theodore Bendix. Mr. Hoyt wrote for A Black Sheep the words of a song, "Sweet Daisy Stokes," to which David Stahl furnished the music. Hoyt complained that Bates and Bendix printed and published the song and music in accordance with an arrangement made with Otis Harlan, and they took out a copyright in their own names so as to prevent him from publishing the song in a New York paper. Hoyt further complained that Harlan had no right to sign a contract giving respondents exclusive rights in the song, and that they have no right to the copyright, which belongs alone to the complainant. He asks for an injunction restraining respondents from interfering in any manner with any use he may wish to make of the song and music, and that they be ordered to transfer and assign said copyright to him. The case was originally brought in the supreme court for Suffolk county and is removed to this court on petition of the defendants. The present hearing is on a motion of the plaintiff to remand to the State courts. Agnes Paul retired from the cast of The Walk-

ing Delegate early this week, and as a result there was hustling to get a new soprano in time for the opening performance, but Josephine Knapp was equal to the emergency, and so successfully did she carry on the part at the rehearsals that great things are anticipated of her next Monday night.

It is said that R. A. Roberts will not be a member of The Good Mr. Best company next season, as he has received several offers to stage new plays.

August 23 promises to be the date for the opening of several Boston houses. The Boston will throw open its doors at that date, and at the same time Roland Reed will appear at the Museum, which he has christened for so many years in the past. The Hollis opens a fortnight later with Courtied Into Court, presented by the company headed by Marie Dressler and John C. Rice.

E. S. Willard has re-engaged Maud Hoffman for his leading lady next season and she will create the part of Edna in The Physician. Miss Hoffman will sail for Europe June 2 and will play with Beerbohm Tree.

Fay Davis is coming to Boston for a short visit to her family this Summer, as she will return to London to resume her position as leading lady with Charles Wyndham's company.

Olga Nethersole's voice still rings through the halls of Harvard. When she was here last engagement she recited the card speech from Carmen for a freshman. He bottled it up in the cylinder of a graphophone, and now he has it on tap constantly for the benefit of his classmates. The paper which chronicles this bit of information does not say a thing about any of Carmen's kisses being kept on record.

Jay Hunt is soon to have a testimonial at the New Grand.

At the Bowdoin Square this week an Italian drama, Santa Lucia, was produced by an Italian company before an Italian audience with most Italian effect.

President Capen lectured on "Degenerate Plays" before the Playgoers' Club at the last meeting of the season. His views were not coincided with by some of the other members who were present, and the modern writers and artists had their champions.

There was sorrow in Boston when it was heard that Henry Woodruff was exceedingly seasick when he crossed the ocean with The Secret Service company, but when the press notices of the opening performance reached Boston all was delight again.

Thirteen Little Egypts were arrested in a smoking parlor in this city last week. Most of them claimed to be actresses.

Gladys Merrill and Leano Leslie appeared in Forgiven at the Union Hall last week, assisted by Charles Willett's Stock company.

When Peter McNally sailed for Europe to swim across the British Channel he took some carrier pigeons with him to release on the voyage. One of them came back after having flown several hundred miles to bring a message to Josie Sadler.

Alderman Lee has no hair on the top of his head and he does not propose to have other people wear objects to obstruct his sight when he is at the theatre. Consequently he amended the regulations so as to read as follows:

"No portable seats shall be placed in the aisles or passageways of any place of public amusement, nor shall any person be allowed to wear a covering for the head so as to obstruct the view of any person in any such place."

After some discussion the amendment was adopted by vote of 8 to 4. It was one funny thing that all of the men who voted against the regulation were unmarried, while of the eight who favored it six had better halves. The only penalty for the violation of this regulation is the revocation of the theatre's license. Inasmuch as the theatrical season is entirely over, the new regulation will not have a sweeping effect, but the few managers who are left in town expressed themselves as pleased with the regulation, as it gives them a chance to enforce a rule which they have long desired. In most theatres, however, the ladies have already adopted the custom of removing their hats.

John J. McNally, dramatic editor of the Herald, and author of The Good Mr. Best and other farce-comedies, has been confined to his home in Roxbury for some time, although he is better now. Mr. McNally has been working very steadily for the past few years, but now he declares he will have a good rest.

The full bench of the Supreme Court has handed down the decision to the effect that a musician cannot recover for services at a public concert on Sunday, because such a contract is in violation of the statutes, and, being illegal, no suit can be maintained. The musician contended that he had a legal right to recover under the contract, as the concert might have been licensed, and he was ignorant of the fact that no license had been obtained. The Court holds, however, that legally only a license could be obtained to give a concert on the evening of the Lord's Day, and that as the contract called for concerts on Sunday, not merely in the evening, the musician is not entitled to recover. The decision is handed down in the case of George W. Stewart vs. Charles H. Thayer. The plaintiff is a musician connected with the Germania Band, and formerly with the Symphony Orchestra. The defendant is the theatrical manager and promoter of amusement enterprises.

When E. S. Willard was in Boston last fall he attended an exhibition of paintings by John Appleton Brown, of Newburyport. So pleased was he that he commissioned him to execute a special pastel for him to take back to England. Mr. Brown completed three for Mr. Willard to select from, but they were all so beautiful that he purchased the trio.

A friend of Olga Nethersole in Boston says that it is not at all settled that the actress will be married this Summer. Dr. Oliver, her fiancé, is much opposed to her remaining on the stage

and has made strenuous objections. On the other hand, Miss Nethersole has no idea of abandoning the profession which has made her famous and rich.

Charles Emerson Cook is a proud papa. His first offspring came to town last week and has been christened Dorothy Quincy Cook.

John B. Schoeffel will be resident-manager of the Tremont next season.

Josie Sadler will pass much of the coming Summer at Crescent Beach.

Theo Bendix has joined Rich and Harris as musical director for next season.

Dorothy Ashley, who has appeared on the stage at the Howard under the name of Lizzie Gray, was arrested last week charged with stealing two diamond rings worth \$250. When she was arraigned in court the owner of the property said that she had received the jewelry and that she did not care to prosecute.

Stanley Whiting has made by far the biggest hit that has ever been known in Keith's New Theatre. From six to a dozen recalls have been the rule each evening, and an attempt was made in vain to have the engagement extended in view of his extreme popularity with Boston theatregoers.

Clara Morris, whose success in *Blind Justice* at Keith's was conceded by all, has just purchased another sketch by its author, Kenneth Lee. The new piece is named *Drifting*, and it combines both tragedy and comedy. Since being in Boston Miss Morris has accepted an engagement for St. Louis at \$1,000 a week.

Frank L. Goodwin has been in Boston during the past week in the interests of Clara Morris.

A new opera house is to be erected in Malden by the Malden Opera House company. It is to be complete by December 1.

I. S. Rose was one of my callers last week. He was in Boston with *Saharet*, whose dancing was a great success at the Museum.

In the *Herald* Mildred Aldrich makes this reply to Grant Stewart's letter in *The Mirror*:

I note that Grant Stewart denies that Man Proposes suggested Dropping a Hint, which Lillian Burkhardt recently played at Keith's. I cannot help thinking that he was foolish to take the trouble, and must state also that he is quite incorrect in supposing that I probably had not seen both plays. Before I made the statement to which he objects I took the trouble to re-read Sydney Grundy's play, which is before me as I write.

A one-act play of this sort has but one idea, one main thread of interest, that in both these plays is identical. That does not mean that Mr. Stewart has copied out any of Grundy's dialogue or business. Indeed, at the time I made the statement I distinctly stated that of the two plays the younger man's was the better.

To prove that I did not stretch a point in this matter, let me state that at the time Captain Huntington was produced by John Sullivan in New York Lillian Burkhardt went to see it. As she sat in her box watching Mr. Sullivan and Miss Barry, her eyes kept getting bigger and bigger. When the curtain fell she hurried out to the manager's office. "Look here," she said, "this is my play. Captain Huntington is stolen from *Dropping a Hint*." The manager looked at her a moment, and then laughed. "My dear young lady," he said, "that is impossible. This play is an old one of Sydney Grundy's, written 30 years ago."

Captain Huntington has not been done in Boston, but with that hint any one can discover which of Grundy's one-act plays Sullivan was acting, for Captain Huntington is the hero of *Man Proposes*.

Miss Burkhardt is a sensible little woman. She only laughed and remarked: "Well, mine is much the better of the two"—and she is quite right. I fancy she kept quite still about it. She could well afford to, for *Dropping a Hint* has been a greater success than Captain Huntington. And it is no one else's business. This is my final word on the subject. The original paragraph was made merely as a matter of news, with neither desire nor intention to open a controversy. Indeed, on such a matter one can talk endlessly and get no nearer to a decision—witness the newspaper rumpus over *Far from the Madding Crowd* and *The Squire*; witness *Nadjezda* and *La Tosca*, big proofs for so small a matter, but they will serve.

JAY BENTON.

ST. LOUIS.

A New Theatre to Be Built—The Summer Attractions—Amusement Gossip.

(Special to *The Mirror*.)

ST. LOUIS, May 29.

The season for Summer amusements has now fairly opened, but the weather for the past few days has been quite cool and it has affected the attendance at the various resorts.

The opening of Forest Park Highlands was successful Sunday, fully twenty thousand people attending during the afternoon and evening. Marie Dressler was the chief attraction. Anna Caldwell and others also appeared. Among the other attractions besides the vaudeville entertainment were the scenic railway, one of the longest in the world, and the Crystal Maze. Commencing to-morrow afternoon a new bill will go into effect which includes the following artists: Lewis and Ernst, the Sidmans, Carpos Brothers, Felix and Cain, Joe Natus, Lydia Barry, and Marie Heath.

The new bill at the Saburban on Sunday had as principal feature Edward Harrigan in *Sergeant Hickey*, assisted by Hattie Moore and Dan Braham. Edith Kingsley also appeared. Edward Harrigan will appear for a second week's engagement to-morrow, when he will be seen in *The Mulligan Guards*. Among the others who are to appear will be Press Eldridge, Wills and Banon, Gracie Hazard, another St. Louis girl who is quite popular, Emerson, Emmonds and Emmerson, and Dan Quinlan and J. Quigley.

The new Shoot the Chutes and Theatre Garden on Grand Avenue opened last Sunday to a goodly crowd with Jennie Yeamans, the American Ladies' Orchestra, and several other attractive features. Sunday a new programme will be put on.

Ralph Stuart, formerly leading man at Hopkins, had a big benefit at the Olympic last night. He was assisted by the Versatile Club. The attractions were Our Mutual Friend, a

comedy written by Dudley Bragdon and Ralph Stuart, and *Bio Grande*, a comedy drama. Ralph Stuart appeared in both, and a handsome souvenir was given to each person.

The Bellevue, another place of amusement, opened up last Sunday with an exhibition of fac-simile views of the Corbett-Fitzsimmons fight and an attractive specialty bill.

Last Monday night Press Agent Sam Taylor, of The Hagan, was given a benefit by his friends. The house was crowded and John Thomas Brady, a local character, appeared in a comedy written by Robert Hazard, of the *Chronicle*. He was "warmly" received. In addition there were several very clever acts given. Manager Ollie Hagan had nothing to do with the performance.

The Theatrical Brotherhood announced to the Trade and Labor Union last Sunday that their fight had been won from the Hayman and Harlin's theatres. The only houses now at enmity with the Brotherhood are the Olympic and Standard.

J. H. Lester, the treasurer at Hopkins' Grand Opera House during the Winter, is manager and treasurer at Forest Park Highlands.

It is reported that negotiations are pending whereby the Bostonians may open at the Century Theatre for a two months' season of opera, commencing about July 1. The theatre will be artificially cooled and the admission prices will probably be 50 and 25 cents. Manager Will J. Davis is engineering the project.

Charles P. Salisbury, manager of Hopkins' during the regular season, will have a benefit next Monday at Hopkins.

The stock company of Hopkins' indulged in a trolley ride to Jefferson Barracks last Monday. The Southern electric road placed their trolley cars at the disposal of the company. On their way back a stop was made at the Anheuser-Busch Brewery.

The Broadway Theatre closed for the season last Saturday night with the Gilbert Opera company. Manager Peabody is negotiating with a Summer garden to place the Gilbert Opera company there during the Summer, and the arrangements will probably be closed within a few days. Meanwhile the old theatre will be torn down and a new one built ready to open in the Fall.

Gus Weinberg is having his benefit this afternoon and evening. The afternoon attendance was very large and the house will be packed to-night. The programme given is *Sweethearts*, with Jessamine Rodgers, Frederick Bock, Cody Salisbury, and Gus C. Weinberg in the cast; *Our Married Men*, with Charles Burnham, Arthur Mackley, Carrie Lamont, Miss Modena, Louise Ripley, and Gus C. Weinberg in the cast; and the best vaudeville acts from the Gardens and local talent. Gus C. Weinberg also introduced a specialty and sang his latest topical song, "That's What Did It," which made a hit.

Koerner's Garden Opera company have all arrived and are actually rehearsing for their opening. Everything is in shape ready for it.

W. C. HOWLAND.

WASHINGTON.

Current Bills—A Court Sustains Robert Downing—New Regulation for Circuses—Gossip.

(Special to *The Mirror*.)

WASHINGTON, May 29.

The Court of Appeals last Wednesday sustained the decision of the District Supreme Court in an action brought by Charles D. Koppel against Robert Downing to recover the penalties prescribed for infringement of copyright. The lower court found for the defendant. The subject of the copyright claimed by the plaintiff is a translation of a dramatic composition, known as *Samson*, which, it is alleged, the defendant, without license, publicly performed thirty-six times under the title of *Samson* and *Delilah*, thus infringing upon the plaintiff's copyright. The jury rendered a verdict in favor of Mr. Downing under the instruction of the court, which held "that the real proprietor of the manuscript which has transpired is a Mr. Pope, who has attempted to constitute the plaintiff a trustee for the purpose of this suit, but that was only an expedient." "The litigation," the court continues, "while in the name of the party obtaining the copyright, without proprietary interest, is really carried on by and at the expense of the proprietor and for his benefit. The policy of the law is against such disguises, and they should not be encouraged by courts." In conclusion, the court held that there was no ground for the present action, and affirmed the judgment of the lower court with costs taxed against the appellant. The counsel for the plaintiff took exception to the court's instruction to the jury and appealed on that point. The "Mr. Pope" named in the ruling is none other than Charles R. Pope, the veteran actor.

The second week of the Columbia Stock company at the Columbia Theatre has strongly entrenched the organization in the good graces of our theatregoers. The representation of *Niobe* was universally praised by audiences that were both large and fashionable. The coming week's bill will be *Clyde Fitch* and *Leo Dietrichstein's* comedy, *A Superfluous Husband*, wherein William Boag will make his first appearance with the company. This young actor before the season is over will be seen in the part of *Rosea Howe*, made familiar by Sol Smith Russell in *Peaceful Valley*, arrangements having been made with Mr. Russell's manager, Fred G. Berger, for the performance of the play.

The Mikado has drawn excellent houses to the Lafayette Square this week. Next week's offering by the Castle Square Opera company will be *Planquette's* tuneful opera comique, *Paul Jones*, with Lizzie Macnichol, Annie Lichter, Bessie Fairbairn, Celeste Wynne, Belle Travers, Clara Setton, Joseph Sheehan, William Schuster, Maurice Abbe, Arthur Lieblee, Eugene Leamy, William Wolf, and Arthur Woolley in the cast. Tuesday, June 1, the

fiftieth performance by the Castle Square company will be made a souvenir occasion.

The Grand Opera House will reopen next Monday night with a high-class vaudeville entertainment, the company including John C. Rice and Sallie Cohen, George W. Monroe, Proto, Douglass and Ford, Edna Aug, Al Stern, Anna Driver, and Myer Cohen.

The benefit given for the stranded members of the Buckler Comedy company, at the Bijou Theatre last Tuesday evening, realized several hundred dollars, and the unfortunate actors were enabled to leave the city for their respective homes. An excellent programme was given and Manager Robert Whitesell and Treasurer A. F. Wilson deserve much praise for their efforts in the matter.

At the concert given by the Madrid Musical Quartette at the Columbia Theatre, a prominent feature that evoked pronounced applause was the performance of the mammoth mandolin orchestra of over one hundred picked performers, under the direction of A. V. Holmes. The "Narcissus" waltz, by Ethelbert Nevins, "Marimbo Bella," by Nellie High, and "The Queen's Jubilee," composed by Queen Liliokalani (by request), were admirably rendered.

Within a few days the Commissioners of the District of Columbia will add a new section to the police regulations, which will compel the owners of a circus visiting the city to see to it that all streets traversed by them are left clean. This regulation was made necessary by reason of the wretched condition in which the streets of the city were left by the recent departure of the Barnum and Bailey Show.

William Ballauf, Jr., the treasurer and press agent of the Lyceum Theatre, who had partly arranged to go in advance of Fred Irwin's Burlesque company next season, has been induced by Manager Kernan to give up the idea and remain at the Lyceum at an increased recompense.

Washington Lodge of Elks gave a complimentary excursion to River View, Thursday night. A large crowd was on the grounds and an excellent programme of special features was provided.

Clara Emery, who made her first appearance with the Columbia Stock company this week, is a daughter of Lieutenant-Commander Emery, United States Navy, stationed at Washington, D. C.

The Johnnie Juniors, upon invitation, will give their performance of *The Mikado* at Virginia Beach and Norfolk on Decoration Day. A large party of Washingtonians will accompany them on the excursion.

Professor Sheldon's pupils repeated their clever performance of *Cinderella* for a local charity, Friday night and Saturday matinee, at the New National Theatre, under society patronage.

JOHN T. WARDE.

BALTIMORE.

Bills of the Week—Excellent Business—Closing of the Buckler Companies—News.

(Special to *The Mirror*.)

BALTIMORE, May 29.

The performances of *Carmen* by the Castle Square Opera company at the Academy of Music have crowded the large auditorium for the past week, and the audiences have thoroughly enjoyed the splendidly produced opera. Lizzie Macnichol, in the title-role, demonstrated again, as she has so often before, what a thorough artist she is. She not only sang the score with excellent effect, but in manner and appearance made a bewitching *Carmen*. The sympathetic role of Michaela was sung alternately during the week by Celeste Wynne and Anna Lichter. Don Jose, in the hands of Richie Ling, was well up to the standard, as was the Il Doncairo of Melville Stewart. The remainder of the cast was very acceptable, and the chorus was, as usual, strong and well drilled. Next week the bill will be *The Mikado*, with Grace Golden in the cast.

The Chimes of Normandy has been well produced at Ford's Grand Opera House by the Lyric Opera company. Villa Knox continues to be as attractive as ever and Hubert Wilkie has lost none of his power to please. Tom Ricketts and the others in the bill are very good.

Peter F. Dailey is the principal star at the Auditorium Music Hall this week. He is just as chipper as when last seen here with his own company. George B. Munroe is also in the bill and gives his usual amusing performance. "The Barrison Sisters" will be the main attraction next week, and Manager Kernan looks for big business.

Isham's Octoroons are doing excellent business at the Monumental Theatre.

The cool evenings have been beneficial to all the attractions and as a result general business has been good.

The Baltimore *American* and the Baltimore *Herald* contained notices the first of the week in relation to the failure of the dramatic company at the Holiday Street Theatre. They stated that the partnership of Buckler and Butler managed the companies at the Holiday and at the Grand Opera House in Washington; that Colonel Fay Butler, of Chicago, was the Baltimore manager; that the company was disbanded without notice, owing the actors two weeks' salary; that Colonel Butler pawned a diamond pin (so stated the *American*) and raised some money to help out the people; that a benefit would probably be given to aid the stranded company to get out of town. Colonel Butler denies all this and says that it is absolutely untrue and that he will in all probability institute actions for libel against the offending journals. He produced receipts from every member of the company for salary in full and claims that he does not owe a dollar in the world.

HAROLD RUTLEDGE.

If you have not engaged for next season, why not try an advertisement in the form of a *Mirror* Professional Card?

AN ATTACK RESENTED.

Frank G. Cotter, a member of the Actors' Order of Friendship, an officer of the Actors' Fund, and a man well known and esteemed by the profession, said yesterday to a *Mirror* representative:

"In view of the fact that the annual election for the officers of the Actors' Fund is to be held at Hoyt's Theatre on June 8, and that Louis Aldrich is the only candidate seriously mentioned for the Presidency, I think I am justified in calling attention to some aspersions cast upon the Actors' Order of Friendship by the *Spirit of the Times*, by reason of the fact that Mr. Aldrich is a member thereof.

"With pardonable ignorance, but questionable taste, the editor of that journal alludes to the Actors' Order of Friendship as a 'mutual benefit clique,' and declares that it is noted for its unfriendliness toward actors who do not happen to be born here. I regret to declare, in the face of the general reputation of the *Spirit of the Times* for veracity, that here are two positive misstatements. The Order is not in any sense of the word 'a clique,' but is a reputable organization nearly fifty years old. It is true it occasionally has a benefit, but its own members are the principal performers thereof, and it always gives full value for money received.

"The Actors' Order is not 'noted for its unfriendliness to actors who do not happen to be born here,' for many of its oldest and most enthusiastic members first saw the light abroad. There was action taken some years ago against foreign organizations coming to this country, which by reason of their escaping duties on costumes and scenery put the American actors and the American manager, who was compelled to pay duties on the unmanufactured and unpainted materials, at a positive disadvantage; but there has never been an unfriendly movement on the part of the Order against the individual actor, and there never will be. Mr. Aldrich has the good fortune to be a member of this association, hence these reflections.

"Now, by what right does the *Spirit* presume to say that 'Mr. Aldrich ought to be satisfied with the Vice-Presidency?' Perhaps he would be, but it is plain enough to any ordinary observer that the members of the Fund are not satisfied to retain him any longer in that position; that they are sincerely determined to elect him to the Presidency as a fitting reward for the valuable services rendered by him to the Fund during all the years of his connection therewith. Let it be recalled that last year Mr. Aldrich traveled for weeks solely in its interest; that he secured nearly five hundred new members; that he organized four benefits in as many different cities, and that he has repeatedly refused to accept any remuneration for the time thus expended. What is known as the percentage plan on benefits originated with him, and that of itself has been worth hundreds of dollars to the treasury. It is a conceded fact that no one of the officers has so mastered the details of the business of the Fund, and is so well informed on the different applicants for its relief, and consequently so well prepared to guard it from imposition, as he. Mr. Aldrich is a thoroughly representative actor, representative of the best elements of the rank and file of the dramatic profession, and possesses their entire confidence, because he has always been foremost in every movement for their good."

It is wise policy for an actor to keep his name before managers by a card in *THE MIRROR*.

A NEW PLAN FOR BOOKING.

Mrs. Beaumont Packard's trip to the Pacific Coast, from which she has just returned, has led to the incorporation under the laws of California of an amusement company, with a capital stock of \$300,000. Mrs. Packard was the prime mover in the formation of the company, which will be co-operative in general plan and will aim to serve the interests of local managers and managers of companies more satisfactorily than they are now served. Mrs. Packard says that facts she has gathered from talks with many managers throughout the country indicate that a change is inevitable, and she is making every effort to have her plan completed at the beginning of next season. The details of her scheme will be announced in the course of a few weeks.

Another idea along the same lines is for a stock company circuit, which Mrs. Packard partially completed during her recent visit to California. Among the Western cities which are already in the circuit are Salt Lake City, Denver, Portland, Seattle, Tacoma, San Francisco, and Los Angeles. The first stock company is about to be organized, and will open in one of the California cities on July 1. The plan is to have the companies play from four to six weeks in a city, with a change of bill each week.

"I am not entering upon a crusade against the Hayman or any other syndicate," said Mrs. Packard. "I am simply organizing a co-operative association which will give the combination companies and the local theatres throughout the country more equitable and satisfactory representation than they are now getting. I have felt the pulse of the Western theatrical district upon the subject, and I find a rapidly growing dissatisfaction. The movement for a change is starting from both ends, so to speak. When it gets fairly under way it will rapidly gain momentum."

Actors disengaged will find a valuable medium for engagement in *THE MIRROR's* Professional Cards.

100 PRINTED CARDS 50c.

Almost Equal to Engraved.

These cards are of the latest fashionable shapes and texture. Letter Heads, Envelopes and all small work for professional people in the best style and lowest prices. Refer by permission to *DRAMATIC MIRROR*. 100 Cards by mail on receipt of 25 two-cent stamps.

COMPOSITE PRINTING COMPANY, 125 W. 40th St., N. Y., opposite *MIRROR* Office.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$10;
Half-page, \$20; One page, \$40.
Professional cards, \$1 a line for three months.
Two line ("display") professional cards, \$3 for three
months; \$5 for six months; \$9 for one year.
Managers' Directory cards, \$1 a line for three months.
Reading notices (marked "R" or "P") 50 cents a line.
Charges for inserting portraits furnished on application.
"Preferred" positions subject to extra charge. Space on
last page exempt from this condition.
Back page closes at noon on Friday. Changes in stand-
ing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements
every Monday until 7 P. M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Pay-
able in advance. Single copies, 10 cents.
Foreign subscription, \$5 50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Love's Ex-
change, Trafalgar Buildings, Northumberland Ave., W. C.
In Paris, at the Grand Hotel Kiosques, and at Bruns's, 15
Avenue de l'Opera. The Trade supplied by all News
Companies.

Remittances should be made by cheque, post-office or
express money order, or registered letter, payable to The
New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manu-
script.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - JUNE 5, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

EMPIRE—UNDER THE RED ROSE, 8:30 P. M.
GARRICK—NEVER AGAIN, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HERALD SQUARE—THE GIRL FROM PARIS.
HOTTIS—THE MAN FROM MEXICO, 8:30 P. M.
KREWE'S UNION SQUARE—VAUDEVILLE.
KREWE AND HALL'S—VAUDEVILLE, 8:15 P. M.
LYCEUM—THE WEDDING OF MR. DODGE, 8:30 P. M.
LYCEUM—A BOY OF PLEASURE, 8:30 P. M.
MURRAY HILL—UNCLE TOM'S CABIN, 8 P. M.
PLEASURE PALACE—VAUDEVILLE AND FANCY.
PROCTOR'S 324 STREET—VAUDEVILLE.
TONT PATRONS—VAUDEVILLE.
WEISS AND FIELD—VAUDEVILLE.
BROOKLYN.

COL. SHER'S MONTAUK—CASTLE SQUARE OPERA CO.

TARDY RECOGNITION.

Reports received since the first announce-
ment of the success of Secret Service in Lon-
don indicate that there was little of exag-
geration in the original news. Both the play
and the company have apparently scored
genuinely in the British metropolis at a time
when theatrical enterprises there generally
are languishing in favor of the momentous
royal jubilee.

AUGUSTIN DALY, by virtue of the merit of
his organization and the perfection of his
productions, years ago won a vogue in Lon-
don that reflected credit upon him as an
American manager. It no less reflected
credit upon him from a general viewpoint
of art, as was shown by the reception of his
company in Paris. That an American com-
pany should even be tolerated in the French
capital was perhaps as wonderful as its ac-
ceptance in London; not from the fact that
it did not deserve applause, but because if
there was a centre in Europe more clannish
and self-satisfied than London, that centre
was the city of the French. Both of these
places, for a long time after the theatre in
this country had exponents of universal
grasp, looked upon America the one as ab-
solutely barbarian and the other as uncouth.
And it remained for Germany, which ap-
preciated SHAKESPEARE when England un-
der-valued him, and which analyzed and revered
him when in his native land dramatic poli-
tics in the interests of ephemeral authors
had almost banished him from the boards,
to appreciate EDWIN BOOTH, who won scant
courtesy in the British capital when his emi-
nence as an actor was declared by catholic
authority.

The history of success and failure of
American actors and dramatic ventures in
London and Great Britain at-large would
furnish strange matter for thought. Players
and plays deservedly successful at home
have gone abroad to fail; while so-called
actors in crude and exaggerated dramas,
after failure here, have found fame and
fortune in England. It is but just, how-
ever, to say that the histrionic mediocrities
and the theatrical eccentricities, American
born, that have won their way abroad, have
found favor in provincial places, where an
American is apparently still thought to be a
person aggressively equipped like an arsenal,
grotesque in attire, and with a speech unlike
anything else among classified tongues.

The artistic American plays that London
has accepted and the clever American actors
applauded by that city are no more worthy
than many American plays and players that
London has not yet seen. This fact, plainly
stated, embodies no suggestion more preg-
nant than the one that London's tardy
awakening emphasizes its own dramatic
misfortune. London has sent the riches of
its own theatre to America, where they have
been enjoyed; just as other nations have
sent the best they had here, where it has

been appreciated. There are few great play-
ers in the world that have not expended their
best effort here and been adequately rewarded
in every way. There is not one of them that
will not say, in all honesty, that in the great
cities of this country will be found as quick
and generous response to the artistic as
genius can command anywhere. America
has become universal in its grasp of art, and
the result is beginning to be seen in its con-
tributions to every branch of refined demon-
stration.

"BENEFITS."

ALL persons legitimately engaged in the
theatrical system are supposed to give value
and receive value therefor. Yet the giving
of benefits, so called, has grown to be an
abuse against which every person who has
the welfare of the theatre at heart should
lend influence. On this subject a writer in
the Chicago Post says:

Every deserving cause which might gain sym-
pathy from liberal players willing to appear at bene-
fits could be helped by the Actors' Fund. If all
the benefits were for the Fund there would be
absolute certainty that the money is not only hon-
estly but well used. Investigation will show the ac-
curacy of this, and it will also reveal that half the
so-called benefits are palpable frauds intended to
gull the public for some hanger-on in the dramatic
camp who merits nothing. There have been cases
where worthy actors through adversity have left
those dependent upon them in distress, and benefits
for their widows and children were commendable.
But the Actors' Fund could look into these matters,
and if all the benefits were for it alone its resources
would be sufficient to care for the needy in the pro-
fession. The Actors' Fund is a noble institution,
and the good work it does year after year can never
be fully appreciated. Furthermore, its management
has never been visited with criticism and its hand
is open in every city. A telegram is all that is nec-
essary to set its machinery going. The Fund has the
confidence of every one in the mimic world, and its
practical charities are so admirably directed that
its growth has been rapid. If a merchant fails you
don't hear of a grand bargain sale in every depart-
ment store for the benefit of the bankrupt. If a the-
atrical manager has a parlous season, or a treasurer
desires a vacation, or if a stage doorkeeper has been
kind to the rapids, why a benefit is proposed with a
burrah. If a manager collapses does he deserve bet-
ter of his rivals than a merchant?

There is truth in this. Benefits are organ-
ized in cases where no excuse can be made
for them, and performers are dragged into
giving their services to persons in whom
they have no interest and to whom they are
under no obligation. As a consequence, de-
serving objects suffer, and the whole benefit
system is in bad odor.

The Actors' Fund would be able to meet
every professional need if one half the effort
expended in organizing benefits for the really
undeserving were directed toward increas-
ing its working income. THE MIRROR has
repeatedly urged a reform in this direction.
It is as pleasing to see that the Actors' Fund
is fully appreciated and honored in non-pro-
fessional circles as it is humiliating to the
profession to realize that the "benefit" has
come to such a pass that it is held up to ridi-
cule by the press.

THERE has been much in the newspapers
about BREERHOFF TREE's new theatre, Her
Majesty's, in London. The house is modeled
on the American plan, which is far more
modern than the English in many good re-
spects, and it seems to have greatly pleased
London playgoers. One writer in that me-
tropolis goes into ecstasies over the fact that
it is a strictly no-fee house, and again be-
cause "the management runs its own bars
and dispenses good drinks at thirty-three per
cent. less than the other West End houses." Which
emphasizes the fact that there is still one
distinct difference between the first class
theatres of the world's two largest cities.

A MEETING of prominent actors was held
in London recently to discuss a project for
establishing an Actors' Orphanage Fund.
Some of those present were enthusiastic in
favor of the scheme, and others questioned
its wisdom, on the theory that the existing
charities of the profession were adequate for
orphans. It was decided to digest the argu-
ments made pro and con and to hold another
meeting. The gathering was notable for the
prominence of those present and for the dis-
play of interest in the subject. It is a fact
that there is no profession whose principals
and dependents are so subject to misfortune
as the theatrical; and there is none that is
so generous to its kind or to those who have
no claim upon it.

THE latest demonstration of the GERRY
Society is interesting. The director of a
conservatory of music on the East Side
arranged to hold his commencement exer-
cises in the Windsor Theatre on the Bowery
last Sunday evening. GERRY Society agents
interfered before the Mayor, on the ground
that the exhibition would be participated in
by children under the age of sixteen, and the
exercises were perforce postponed. The
director, however, proposes by a legal pro-
ceeding to determine whether the interference
was legal. On the facts as announced,
it would seem to be an abuse of the power
vested in the GERRY Society by the Legis-
lature.

PERSONALS.



GOLDTHWAITE.—Dora Goldthwaite has been
engaged by Louis Morrison for an important
part in The Privateer.

CLARK.—Hilda Clark, who will sail for Europe
on June 8, has declined to continue next season
as prima donna of the Bostonians.

CANBY.—A. H. Canby will sail for Europe on
Wednesday, June 2.

IRISH.—Annie Irish has been engaged by
Joseph Brooks to play the leading parts with
W. H. Crane next season.

DODSON.—It is possible that J. E. Dodson will
not pay a visit to England this Summer, as he
intended before the prolongation of the engage-
ment at the Empire was decided upon.

COGHLAN.—Mr. and Mrs. Charles Coghlan left
New York for Prince Edward's Island last Tues-
day. Before his departure Mr. Coghlan sold his
comedy, to which reference was made in THE
MIRROR last week. The purchaser was a promi-
nent actor in one of our stock companies.

NORTH.—Wilfrid North, of Mrs. Fiske's com-
pany, is enjoying a holiday in Rhode Island.

BURGESS.—Neil Burgess will open in The
County Fair at the Princess Theatre, London,
on June 6, for a Summer run. According to the
English papers, Mr. Burgess has been very suc-
cessful in his British tour, having won unstinted
praise at Brixton, Manchester, Glasgow, and
elsewhere.

DUSE.—Eleonora Duse has decided finally on
the repertoire with which she will board the
Paris lion this Summer in Madame Bernhardt's
theatre, the Renaissance. It will consist of
Camille, Magda, and La Femme de Claude.
There is a keen interest manifested among the
French critics and public regarding this event.

MYERS.—Having decided to manage the Fifth
Avenue Theatre himself next season, and mapped
out the greater part of its season, Henry C.
Miner will not be cheated out of his European
trip after all. He has arranged to sail with Mrs.
Miner on June 19. He will return early in Sep-
tember.

KIDDER.—Kathryn Kidder has fully recovered
from her recent illness and is quietly resting at
Larchmont.

EAMES.—Emma Eames has begun correspond-
ence with the president of the defunct Abbey,
Schoeffel and Grau company for the purpose of
settling her claim under a contract covering
next season. Miss Emma Eames, who opened the
Covent Garden season in Faust, was prevented
by illness from singing Elizabeth in Tannhauser
a few nights afterward. Manager Grau's ill-
luck with prima donnas seems to pursue him
across the ocean.

BRUNETIERE.—Ferdinand Brunetiere, the
noted French critic, sailed last Wednesday on
the St. Paul. He is a short, gruff-looking man,
brusque in manner and concise in speech. He
does not speak a word of English, and it was
Madame Brunetiere who, with frantic gestures,
attempted to order their baggage to be put on
board, while M. Brunetiere stood haughtily by
and surveyed the people hurrying to the ship
with fine "literary" contempt. M. Brunetiere
is the high apostle and the recognized master of
the objective school of criticism, the avowed
literary adversary of Anatole France and Jules
Lemaître.

KAUSER.—Alice Kauser returned last week
from the West. She joined Mlle. Calvé in Wash-
ington, and at her especial request accompanied
the singer on her Western concert tour.

SHANNON.—Lavinia Shannon and Rose Moul-
ton were among the guests on board the
cruiser Brooklyn on the occasion of the presenta-
tion of the silver service set by the citizens of
Brooklyn. Last Wednesday the ladies, accom-
panied by Giles Shine, were entertained at
luncheon on board by the officers of the ship.
Nearly all the officers of the Brooklyn are old
friends of Mr. and Mrs. Shine (Lavinia Shan-
non).

HALL.—A. Oakley Hall distinguished himself
newly as a lawyer last week. He was counsel
for Booth-Tucker, of the Salvation Army, in de-
fense against an indictment found against that
religious official as one of those responsible for
alleged disorder at the barracks in Fourteenth
Street. Before he became Mayor of New York
in 1869 Mr. Hall served for a number of years as
District Attorney, and he appeared in many
famous trials as a lawyer. Mr. Hall lived for a
long time in London, and is again a resident of
New York, where he varies law practice with
literary pursuits.

QUESTIONS ANSWERED.

No Replies by Mail.

R. R. H. Milton, Wis.: Lottie Atter played the
role of Wilbur's Ann in The Girl I Left Behind Me.

GEORGE L. WHITE, Jersey City, N. J.: The human
bridge in The Span of Life is formed by professional
gymnasts.

PROFESSIONAL, Hartford, Conn.: "Sweet Rosi-
O'Grady" is published by Joseph W. Stern & Co., 45
East Twentieth Street, New York City.

RIALTO, New York City: The Flying Jordans are
making a tour of the world. They can be addressed
care of the Theatre Royal, Sydney, N. S. W.

INQUIRER, Pittsburg, Pa.: Write to the actors in
question in regard to the information you desire.
You can address your letters care of THE MIRROR.

FRANK E. LEE, Brooklyn, N. Y.: The permanent
address of Lew Dockstader is care of Spaulding
and Grey, 16 West Twenty-seventh Street, New York
City.

VAUDEVILLE, Philadelphia, Pa.: The sketch in
which Bert Coote and Julia Kingsley appeared at
Keith's Bijou Theatre in Philadelphia was called
Supper for Two.

D. S. P. Buffalo, N. Y.: George H. Adams is now
playing vaudeville dates in a sketch called A Coun-
try Terror. See Four Adams under "Vaudeville
Performers' Dates."

F. K. CHESTER, Cleveland, O.: His full name is
Louis Napoleon Parker. He is forty-four years old,
and was born in France. Before he became a pro-
fessional playwright he was a public schoolmaster
in England.

H. T. E. Flushing, N. Y.: The Theatrical Ballet
School is at 634 West Twenty-third Street, New
York City. Mona A. Bertrand, ballet master, is
the principal instructor. The school is managed by
Max Feinmann.

WALLACE, New York City: There are good col-
lections of published plays at the Mercantile and
Astor libraries. Most of the French and German
dramatists publish their plays. 2. You cannot ob-
tain manuscript plays for perusal or for instructive
purpose.

D. H. M. Bangor, Me.: The advertisement of T.
Seymour Stratton, published in THE MIRROR of
March 6, 1897, claimed that the comedy All in the
Family was taken bodily from the published books
of "A Cleft Stick," "Turn Him Out," and "My
New Wife and Old Umbrella."

F. L. S. San Antonio, Tex.: 1. Mrs. Bernard Burr
is still among the living, having recovered from her
long illness. She went last Winter to the Riviera to
recuperate. 2. The Gatti who died in London last
January was Agostino Gatti, the eldest of the
brothers who have so long managed the Adelphi.
The Brothers Gatti are of Italian-Swiss extraction.

SONGSTER, Louisville, Ky.: Bert A. Williams wrote
the words and music of "Dora Dean." Sigmond H.
Alexander wrote the words and Sumner L. Hecht
supplied the melody of "Lulu." Sim Williams wrote
both words and music of "I Love Nobody, Nobody
Loves Me." Leslie Stuart is the author and com-
poser of "Louisiana Lou." The text and melody of
"Arrah, Go On," is by Felix McGlenon.

L. T. W., San Francisco, Cal.: The famous "hop"
that E. H. Sothern introduced in his impersonation
of Lord Dundreary may be said to have been in a
measure the result of accident, but it was not caused
by an "unpremeditated" stumble on the first night
of Our American Cousin. While at rehearsal one
cold day, Sothern, who was always restless, was en-
deavoring to keep himself warm by hopping about
at the back of the stage, when Laura Keane sarca-
stically inquired if he "was going to introduce that
in Dundreary." This caused the other members of
the company to laugh, and Sothern, who at the time
was disgusted with his part (which originally only
contained forty-seven lines), replied in his gravest
manner: "Yes, Miss Keane, that's my view of the
character." Having so far committed himself, he
felt bound to go on with this eccentric bit of stage
business, and finding as the rehearsal progressed
that the whole company, including the scene-shift-
ers, were coniplsed with laughter, he at night made
capital out of a modified hop.

VETERAN, New York City: Your friend is correct.
The Academy of Music was "leased" for the original
production of The Black Crook. When Jarrett and
Palmer were about to bring out The Black Crook,
they desired to lease Niblo's Garden, but William
Wheatley, the lessee, asked for such high terms—
something like sixty-five per cent. of the profits
that they began to negotiate for the Academy of
Music, which they were able to lease on much better
terms. That was in the Spring of 1886. One night
shortly after they had signed the contract for the
lease, the Academy took fire and burned down. As
soon as Jarrett heard of the fire, he hunted up
Palmer and hurried with him to Wheatley's house,
explaining the scheme on the way. The success of
the scheme depended on whether or not Wheatley
had heard that the Academy was burning down.
Wheatley had gone to bed, and on coming down into
the parlor said, "Well, boys, what's the news that
brings you here waking a man up in the middle of
the night?" "Oh! nothing extraordinary. Mr.
Wheatley," said Jarrett with a fine assumption of
indifference: "Harry and I have reconsidered our
terms for Niblo's, and we'll take it on the basis you
want. I'm in a bit of a hurry to settle the matter,
because I'm going to Europe early to-morrow morn-
ing to look after the scenery for The Black Crook,
and so we came round to sign the contract to-
night." "But," said Wheatley, "how about the
Academy? I heard you'd leased it." "Oh, the
Academy can go to blazes," said Jarrett. "Niblo's
is a better place, and we'll take your theatre right
now." So they signed the contract, and secured
Niblo's. When Wheatley read the next morning
that the Academy had literally "gone to blazes," he
was very much enlightened as to the cause of Jar-
rett and Palmer's midnight visit.

R. N., Boston, Mass.: The law was passed by the
General Court of Massachusetts in March, 1739,
shortly after the Boston production of Otway's
Orphan or Unhappy Marriage at the coffee house in
State Street, by two young Englishmen, assisted by
some volunteer comrades. William W. Clapp in his
"Record of the Boston Stage," says that such an in-
novation was looked upon with horror, and the more
puritanical at once protested against the proceed-
ings. The law was passed as "An Act to Prevent
Stage-Plays, and other Theatrical Entertainments."
The text of the act was as follows: "For preventing
and avoiding the many and great mischiefs which
arise from public stage plays, interludes, or other
theatrical entertainments, which not only occasion
great and unnecessary expenses, and discourage in-
dustry and frugality, but likewise tend generally to
increase immorality, impiety, and a contempt of
religion. Section 1. Be it enacted by the Lieutenant-
Governor, Council, and House of Representatives,
that from and after the publication of this act, no
person or persons whatsoever shall or may, for his
or their gain, or for any price or valuable considera-
tion, let or suffer to be used and improved, any
house, room, or place whatsoever, for acting or car-
rying on any stage-plays, interludes, or other the-
atrical entertainments, on pain of forfeiting and
paying for each and every day or time such house,
room, or place shall be let, used, or improved, con-
trary to this act, twenty pounds. Section 2. And be
it further enacted, that if at any time or times what-
soever, from and after the publication of this act,
any person or persons shall be present, as an actor
or spectator of any stage-play, interlude, or the-
atrical entertainment in any house, room, or place
where a greater number of persons than twenty
shall be assembled together, every such person shall
forfeit and pay, for every time he or they shall be
present as aforesaid, five pounds. The forfeitures
and penalties aforesaid to be one-half to his Majesty
for the use of the Government, the other half to him
or them that shall inform of or sue for the same, and
the aforesaid forfeitures and penalties may likewise
be recovered by presentment of the Grand Jury, in
which case the whole of the forfeitures shall be to
his Majesty for the use of this Government." This
stringent law naturally resulted in preventing pub-
lic performances, but private theatricals were given
clandestinely. In 1761 attempts were made to have
the law repealed, but a majority of the people were
still opposed to permitting theatrical exhibitions.
The prohibitory law was re-enacted in 1784, and re-
mained in force till 1787, when it became a dead let-
ter, and it was subsequently repealed.

THE USHER.



The weather during May was singularly favorable to theatregoing. Those managers that closed in anticipation of the usual "hot spell" might have kept on profitably had they been able to forecast the movements of the thermometer.

But if May was good to the theatre it was naturally bad to the roof-gardens, whose openings the cool of the evenings delayed.

Last year May was a torrid month and it shriveled up theatre business in short order. These vagaries of the climate increase the perplexities of management.

The venue, for many years past a flourishing feature of the Paris stage, is not so healthy a growth when transplanted to American soil, although in a few cases the experiment has met with considerable success.

The "review" is sufficiently palatable to New Yorkers when it possesses merit, but more than once it has been proved that to make it go requires something more than gaudy dressing and scenery, a crowd of girls in tights, some stale variety acts, poor music, and a pointless book.

Weber and Fields' facility and success in burlesquing the season's dramatic hits cuts away a large part of the field for the writers and players of these retrospective conglomerations that come during the aftermath period. There is little left but burlesques of politics and society and the various notable developments of a year of metropolitan life.

These are the most difficult subjects for our review constructors to get fun out of. Unlike the Frenchmen, who know precisely how to treat these matters so that they furnish delightful entertainment, they are apt to produce something soggy and soporiferous. Last week's reviews constituted both a hit and a miss. They furnish graphic object lessons of what to achieve and what to avoid in this species of show.

Judge Lacombe's decision in the case of Corbett versus Purdy, relating to the use of the title *At the French Ball*, is extraordinary, since he apparently holds that a title cannot be copyrighted and protected under United States law—in other words, that a person can appropriate any title so long as he does not use the substance of a particular play to which it is attached.

"The right secured by the copyright act is the property in the literary composition and not in the name or title given it," says Judge Lacombe. "In no case, so far as this Court is advised, had protection been afforded by injunction under the copyright laws to the title alone, separate from the book or dramatic composition which it is used to designate."

With all due respect to the learned Judge, I venture to say that an appeal from his decision would show him to be in error.

It is quite true that no copyright can be obtained for a title, separate and apart from a book, or a play, or a musical composition, but it is established beyond question that when both title and work have been copyrighted they acquire a oneness, so to speak, which is inseparable and inviolable. The title becomes as much a unit with the play as the dialogue and the arrangement of the plot.

If a title is seized it is as clear an infringement as if any other part of the composition were misappropriated. It is preposterous to suppose that anybody can lay hands upon the name of a popular copyrighted play and, even without borrowing the play itself, use it without fear of legal interference.

Judge Lacombe's decision is likely to cause mischief, and for that reason it is regrettable that the case which brought it forth is not in itself of sufficient importance to lead to further proceedings in the nature of an appeal.

Mr. Miner is at war with the lithograph pass. During the last three months of the season at the Fifth Avenue he reduced the lithograph display to a minimum point. Next season he hopes to abolish it altogether.

"I have made up my mind firmly," said Mr. Miner, yesterday, "to cut off lithograph passes altogether. The majority of them find their way into the scalper's hands and are sold to persons that would buy their tickets otherwise at the box-office. It is impossible to compute the money that is lost to New York theatres annually through this leakage, but it must be an enormous sum."

"I intend next season to arrange to hire space in conspicuous store windows and pay for it in cash instead of in tickets. These facilities will be available for attractions that believe in lithograph advertising and are willing to share the expense involved with the theatre. When they don't believe in it, so much the better; in such

cases we shall dispense with window work altogether and use the newspapers exclusively."

It was known to many persons before Olga Nethersole left for Europe that her relations with her managers were not altogether friendly. The *Sun* the other day had the following to say on this subject:

Olga Nethersole has the willfulness of genius, and during her American tour she was understood to be a big bother to the Frohmans, who were her managers ostensibly, while in fact she did as she pleased. She insisted on using unpopular and repellent new plays, and on acting so slowly in old ones that the curtain could not fall till midnight. The news comes from London, where she and they now are, that they will not put her into a theatre there for a Summer season, as was planned, and that there may be a lawsuit.

The *Sun's* account gives what appears to be the managers' side of the trouble, the seat of which is deeper than the reasons it states. Miss Nethersole tells quite a different story.

Miss Nethersole during her first American tour under the Frohman banner made about \$16,000 for her managers, but they lost fully one-half of these profits on her unsuccessful London engagement a year ago.

During the past season the Frohmans cleared about \$15,000 on Miss Nethersole; but as she played, it is said, to an average business of \$8,000 a week, they were dissatisfied with these comparatively small returns. The star's contract called for personal payment to the amount of fifteen per cent. of the gross receipts to \$5,000, and twenty per cent. on all over that figure each week. On this basis her individual profits last season were in the neighborhood of \$40,000.

The Frohmans felt that Miss Nethersole was getting too large a part of the proceeds and they did not care to make a new contract—even were Miss Nethersole willing to remain under their management—on the same terms.

It seems, moreover, that they are desirous to keep what they have made and avoid the risk of another London engagement, although their agreement with Miss Nethersole requires them to provide a theatre and play her there several weeks this season.

Before departing from this city Miss Nethersole declared that she would not have the Frohmans for managers again, and that when she returns it will be under different auspices.

Louis Nethersole told me that beyond making her route the Frohmans left his sister to manage herself.

"They wanted to place her in one-night stands because they could get guarantees and heavy percentages from those places, thereby enhancing their profits; but my sister refused, because she draws best in large cities and because she does not relish unnecessarily hard traveling."

"I believe that Daniel Frohman came to Brooklyn one night to see Miss Nethersole act, and Charles Frohman also attended one of her performances. I think that these were the only occasions on which they showed sufficient interest in what she was doing to go to that trouble."

"My sister was obliged to attend to everything—find plays, get up the productions, and look after every detail. In the circumstances I think the Frohmans were well remunerated for their labor."

"Daniel Frohman was desirous that my sister should produce Sardou's *A Woman's Silence* after it had failed at the Lyceum. Beyond that I cannot remember that any effort was made to get material for her use."

This explanation, made some time before the *Sun's* paragraph was printed, shows the matter in another light.

The employment of scriptural subjects on the stage in Paris has been quite frequent of late years. The last is Emile Rostand's *La Samaritaine*, presented at the Renaissance.

The piece has enhanced Rostand's note as a poet, but while he has treated his theme with reverence and delicacy, and while his verses are inspired with mystic fervor, the fact remains that the presentation of the Nazarene in the playhouse in any circumstances falls nothing short of a sacrilege in the minds of most persons.

It is an open question, moreover, whether biblical plays are desirable from a purely artistic point of view.

The free advertisement secured by Madame Nordica through her controversy with Jean de Reszke has not availed her in Paris, the head centre of free advertisement.

Nordica appeared at the Paris Opéra recently as Elsa in *Lohengrin*, and it is now learned that the critics damned her with faint praise. They did not deny that she possessed agreeable vocal qualities, but they declared that she lacked temperament and that her acting was too conventional to be convincing.

This repulse will probably dampen Nordica's ambition to sing *Isolde* in Paris.

Tamagno, the celebrated Italian tenor, on the other hand, appeared as Tello at the Opéra and achieved a great success.

THE SUMMER COMPANY AT GENEVA.

The Summer stock company at Geneva, N. Y., includes: Mr. Buchanan, of the Northern Lights company; Albert Lang, of the Boston Museum Stock company; Walter G. Horton, of the Human Hearts company; Claude Gillingwater, of Frohman's Jane company; William Granger, of *Saved from the Sea* company; Charles Forrester, of the Human Hearts company; Gerard Anderson, of Stuart Robson's company; Hope Forrester and Nellie Maskell, of the Human Hearts company; Emma Curran, of Nat C. Goodwin's company; Cara Pryor; Nellie Sindroth, of Herne's Shore Acres company, and Mabel Taliferro, the child actress.

AMONG THE DRAMATISTS.

Melvin G. Winstock, a successful lawyer of Seattle, Wash., long cherished the plan of writing a drama that should illustrate the highest characteristics of the Jewish race. He has completed such a work. The scene is laid in Spain at the time of Torquemada and the Inquisition.

Charles Barnard's "comedy of toys," entitled *Bibi*, has been printed in conformity with copyright requirements. *Bibi* reads as well as it plays, for it has a distinctly literary flavor. Nothing better in the way of a dramatic fantasy has come under *The Mirror's* observation recently.

Franklin Fyles' new war-time play, *Cumberland '61*, will be first performed at the Fourteenth Street Theatre, in this city, on October 18. Frank Losee has been engaged to impersonate a Confederate colonel and Millie Sackett for the part of an aged negro "mammy." The other roles will be in competent hands, and a thoroughly excellent scenic outfit is promised for the new drama.

Carrie W. Colburn has written an operatic extravaganza burlesque, entitled *Superno*, and Fred. Arundel is composing the music for it. Miss Colburn is now at work upon a farce-comedy which will be produced in New York next season.

Charles Barnard's latest New England comedy, called *Translated*, is being considered by a New York manager.

That the playwright whose plays are good need not wait for years for recognition is proved in the case of Theodore Burt Sayre. Mr. Sayre is only twenty-three years old, and when he began storming the managers' portals for consideration of his plays he possessed no influence and was without friends in the profession. Wilton Lackaye, however, has just purchased from him a four-act romantic drama, which will be produced early next season. The play deals with the adventures of a young Irish officer in the time of Napoleon, and will, it is said, give ample exercise to Mr. Lackaye's abilities both as a comedian and an emotional actor. Another of the products of Mr. Sayre's pen, *The Wife of Willoughby*, was produced with success at the Lyceum Theatre last season, and will be played on the road next season as one of the stock companies' permanent repertoire plays. A leading New York manager is giving very favorable consideration to still another of Mr. Sayre's plays. "I have never experienced great difficulty in having my plays read," said Mr. Sayre, "except, of course, when I began to write. It didn't take the managers long to discover that my first efforts were not what they wanted, and I don't blame them for not reading them through. I believe that most of the talk about the difficulty of getting a hearing comes from writers whose dramatic works, through lack of experience or some other cause, shows on its face that it is not available."

Mlle. CALVE'S NEW ROLE.

Mlle. Emma Calvé sailed Wednesday on the *St. Paul*. Her concert tour, under the management of George W. Stewart, of Boston, was most successful artistically as well as pecuniarily. The fact that it netted a large sum of money to her manager proves that even high-priced stars are a profitable investment to operators conversant with our methods.

Mlle. Calvé assured a *MIRROR* reporter that she had not decided yet whether she would return to America the year after next or not. Next Autumn she will originate, at the Paris Opéra Comique, *Sapho*, a new opera by Massenet. The book is founded on the well-known novel of Daudet. Henri Cain, the painter, feuilletonist and librettist, is the author of the book. This new work will be a distinct departure from the traditional subjects hitherto employed by librettists and composers.

Sapho may be described as a modern problem play set to music. Mlle. Calvé is enchanted with her role. She declares that to her it is the most interesting character she has yet studied.

A NEW REPERTOIRE COMPANY.

F. W. Mindrop is organizing a repertoire company to be known as Mindrop's Metropolitan Comedians, to open early in August near this city, and to carry thirty-five people, a uniformed band of twenty-two and uniformed orchestra of twelve solo artists, new paper, scenery, and costumes. The season will run thirty-five weeks, in one and two week stands. Most of the company have been engaged and time booked. The repertoire will consist of the leading comedies and dramas, and a picture projecting machine for illustrated songs will be introduced.

SUMMER ACTIVITY OF THE LEAGUE.

The Professional Women's League held what is known as Vice-President's Day last week. Madame Janauschek and Mrs. Croley (Jennie June) made interesting addresses. The attendance was large. Unlike most institutions of its kind, the League is more active in the Summer than in the Winter, the reason being that a large proportion of the members are traveling with companies during the theatrical season and are in or near New York during the warm months. The fencing class is particularly full just now. Among its members are several well-known women of the profession. Olive Oliver is the instructor.

A DECISION IN FAVOR OF CRITICS.

On application of Corporation Council Delahanty, of Albany, Justice Edwards, at Troy, granted last Wednesday a perpetual injunction restraining F. E. Proctor, leasee of the Leland Opera House, Albany, and his employees from excluding J. C. Mullaney, dramatic critic of the *Albany Morning Express*, who had been forbidden to enter the Leland.

GOSSIP OF THE TOWN.

The tenth anniversary of the opening of Terrace Garden was celebrated last Wednesday evening.

Frank Van der Stucken, conductor of the Cincinnati Symphony Orchestra, sailed for Europe last Thursday.

A testimonial entertainment to Ernest B. Wright, treasurer of the Fourteenth Street Theatre, will occur at that house next Thursday evening, being tendered by Manager J. Wesley Rosenquest.

Funeral services over the body of the late Percy West were held in the Chapter room of Carnegie Lyceum last Wednesday. The remains were cremated on Thursday at Fresh Pond, N. Y.

Marcus R. Mayer and George Edwardes have opened negotiations for the English rights to the *Veriscope* prize-fight pictures.

Henry J. Braker has sued the Connecticut Indemnity company of Waterbury for \$10,000, the amount of an insurance policy held by him on the life of the late Alexander Herrmann. The insurance company contend that no proofs of death have been filed, that the plaintiff has declined to sign affidavits of such proofs, and that the claim cannot be settled in the circumstances.

Chauncey M. Depew, David B. Hill, and Fred D. Grant saw The Circus Girl at Daly's last Thursday evening.

Manager Andrew A. McCormick, whose departure for Europe has been postponed, denied last week a rumor that the Broadway Theatre would become a "syndicate house" next season.

William K. Vanderbilt and party occupied three boxes at the Academy of Music last Wednesday and applauded the *Veriscope* prize-fight pictures. Sunday exhibitions will not be given at the Academy.

The Ocean Theatre, Long Branch, N. J., caught fire twice during the night of May 25, and some scenery was destroyed.

President John Jeroloman and the entire Board of Aldermen saw Odell Williams in *The Alderman* at the Fourteenth Street Theatre last Friday evening.

May Wilkes, who scored success as the leading woman in De Bellville's company when it produced *Called Back*, and who temporarily retired from the stage, has decided to again become an active member of the profession.

The Land of the Living company, of which Martin J. Dixon is manager, will open the season in Toledo on August 14. *A Fight for Honor*, another melodrama by Frank Harvey, the English playwright, will be produced in this country next season.

Maud Winter, who closed with Donnelly and Girard's *My Friend from India* company on May 15, is recuperating from her season's work by constant riding of a bicycle. She is one of the prettiest and most graceful wheelwomen to be seen on the Boulevard.

Helen Reimer will leave for Vassar next week to be present at the graduation of her younger sister on June 9. The younger Miss Reimer is president of one of the largest societies of the college, is vice-president of the senior class, and will deliver the class history in the graduation exercises. She is also one of the best handball players at Vassar, and, as a further achievement, has won a scholarship, which entitles her to free post-graduate instruction next year.

Mr. Strassman, who gathers the news of the theatre for the *World*, is enjoying a week's vacation. Mr. Wells is acting as his substitute.

The Whirl of the Town, at the Casino, seems to have made a genuine success. The other review next door, at the Knickerbocker, is a disappointment. The Casino piece is lively and bright and it is interpreted by clever performers. A Round of Pleasure is defective in book and in music, and although the tinkering process is now going on it appears to be a well nigh hopeless case. The members of the cast have little opportunity to be amusing. The skit is handsomely staged, however.

William J. Gilmore, of the Philadelphia Park Theatre, spent several days in town last week. He is booking an exceptionally strong list of attractions for next season.

Townsend Walsh is a member of the Théâtre Français Stock company, Montreal.

A paragraph is going the rounds of the press again to the effect that the French Dramatic Authors' Society has a duly accredited representative in New York. The society has no official agent or representative in this country.

Marion Barnwell's past season has been spent in creditable acting, first as the adventuress, and later in the leading juvenile part, of *Hands Across the Sea*. Miss Barnwell, who entered the profession quite recently, is a pretty Washingtonian.

Harry F. Watson, the sporting writer, who has become blind, is to have a benefit at the Garrick Theatre next Sunday night.

A. M. Palmer returned to New York from Chicago on Friday.

By arrangement between the heirs of the Fleischmann estate the sale of the Park Theatre in Philadelphia, which was to have taken place last week, has been postponed indefinitely. William J. Gilmore's lease of the house, which was for five years, has yet three years to run. He will present some of the strongest attractions in the country at the Park next season.

It is rumored in operatic circles that Walter Damrosch has engaged Jean Lassalle and Plançon for his opera company next season. Madame Melba's engagement by the same manager is an assured fact.

E. E. Rose, of the Grand Opera House, Boston, is to manage a stock company in Lewiston, Maine.

Robert Drouot at liberty for next season.

AT THE THEATRES.

Casino—The Whirl of the Town.

Review in three acts; book by Hugh Morton; music by Gustave Kerker. Produced May 25.

| | |
|----------------------|-------------------|
| Jerry Flipflap | Louis Harrison |
| Willie Badboy | Dan Daly |
| Jaquie | John Slavin |
| Fritz | Harry MacDonough |
| Twiggum Knitt | David Warfield |
| Captain Chapman | Henry Norman |
| Bejaze Finnerty | D. L. Don |
| Jed Higgins | George Schiller |
| Marky Stayer | Lee Harrison |
| Mr. Tatters | Randolph Curry |
| Terrence Dooley | J. A. Furey |
| Mr. Spangle | W. A. McCormick |
| Officer McPhelim | William Black |
| Dimples | Madge Lessing |
| Evangeline Earlybird | Catherine Linyard |
| Dolly Twinklefoot | Marie George |
| Velvet Kookoo | Paula Edwardes |
| Cream Kookoo | Claudia Carlsedt |
| Peach Kookoo | Ursula Gurnett |
| Plush Kookoo | Dorothy Drew |
| Teddie Trot | Nelsy Chamberlain |
| Miss Otero | Gertrude Zella |
| Mrs. Jerry Flipflap | Helen Brackett |

Before an immense audience was launched last Tuesday evening the Casino's fourth annual review, written by Hugh Morton, with music by Gustave Kerker. The initial performance lasted until midnight, but the audience gladly remained to the end and applauded enthusiastically every one of the highly variegated numbers. When the new work has been somewhat condensed and brightened here and there, as it certainly will be, in Gay New York will have a worthy successor, and another characteristic entertainment will serve to pass away the Summer evenings.

The story of The Whirl of the Town is extremely slight, but fully up to the requirements of such an affair. The opening scene shows the interior of the New York Aquarium, where the emigrants used to come from, and where, before their time, Jenny Lind thrilled the none too graceful building with her marvelous voice. A comely mermaid appears in a tank and a song is sung about her capture. A keeper drives every one out, as attendants in public institutions invariably do at untimely moments, but Willie Badboy, a phlegmatic kleptomaniac, steals in to defy the keeper. Willie has stolen almost everything stealable except a mermaid, and so he has resolved to appropriate, also, the deep sea lady. She is quite willing to be stolen, hesitating only upon the propriety of forsaking her tank, but Willie assures her that he is something of a "tank" himself, and, upon his promise to take her all about in the whirl of the town, they fly away together. The scene changes to show the Broadway front of a popular music hall, whose proprietors, Jaquie and Fritz, along with Jerry Flipflap, a dime museum manager, are on a still hunt for the mermaid of whom they have heard and whom they regard as a drawing card too valuable to be at large. After a parade of Flipflap's museum frocks, the mermaid and her escort appear and indignantly decline the offensive inducements to be feasted and "head lined" at fabulous salaries. Then the action shifts to the upper Rialto, a capital street scene by D. Frank Dodge, built by Robert G. Pullar and Alfred Williams, showing Broadway at night, looking southward from near Forty-third Street, and reproducing with admirable fidelity every familiar landmark, even to real electric signs and—it must be said—to beer signs.

"When the Clock Strikes Two in the Tenderloin," as one of the songs goes, the mermaid, whose given name is Dimples, and her escort are introduced to this scene, shown some beautiful dances, led by Catherine Barthe, and instructed as to the fashions of the cable cars in an uncommonly clever solo and chorus for grimpers. After this every one adjourns to the Metropolitan Opera House, which Flipflap has opened as a music hall, and wherein some recent productions are travestied. Then, in the last act, Neptune's grotto off Sandy Hook is shown. A Coney Island steamboat sinks in the distance, and this mishap brings down to the grotto not only the mermaid, but Willie and all their friends.

Hugh Morton's lines, especially his lyrics, are exceedingly clever, and Gustave Kerker's music, while seldom as catchy as that of In Gay New York, is very happy, pleasing, and tuneful. The scenery and costumes are gorgeous and lavish, and the stage was managed carefully.

Louis Harrison is very amusing in the assorted disguises of Flipflap, while his make-up and imitation of a well-known metropolitan manager score tremendously. Dan Daly is funny in his tranquil, quiet way as a kleptomaniac built on Anglomaniac lines. His pantomime in an upper stage box is irresistibly comical, but it must be regretted that he has so little chance for the display of his remarkable versatility or of his ever delightful talent as a travesty artist. John Slavin and Harry MacDonough burlesqued a team of popular German comedian-managers to good purpose, making a large hit in an eccentric dance with Mr. Daly. David Warfield plays a Scottish detective who assumes several disguises, one as Anna Held, the other as his imitable Polish Jew, introducing some new jokes with the aid of Lee Harrison, who is a refreshing "bird of night." Henry Norman is capital as Captain Chapman and others, and has ample opportunity for the display of his fine voice; D. L. Don is highly entertaining as a tough bartender, the aquarium keeper, and Neptune; George Schiller makes a funny yokel and an excellent imitation of John Drew in Rosemary; while Randolph Curry, J. A. Furey, W. A. McCormick, and William Black are happily cast.

Madge Lessing is pretty and a dainty mermaid; Gertrude Zella imitates Otero with very charming improvement upon the original; Catherine Linyard sings sweetly; Marie George scores strongly with a fast and furious dance, and Helen Brackett makes a stunning Mrs. Flipflap. Paula Edwardes, Claudia Carlsedt, Ursula

Gurnett, Dorothy Drew, and Nelsy Chamberlain are comely and captivating in picturesque minor roles. The chorus is composed for the most part of attractive young persons who sing uncommonly well. La Petite Adelaide introduces a pretty dance in the last act, which also brings forward a very amusing burlesque by Louis Harrison, Dan Daly and eight choristers, upon the familiar "statue clog."

At Other Houses.

Owing to the celebration of Memorial Day upon Monday this issue of THE MIRROR has been sent to press earlier than usual. The attractions announced at the various theatres are summarized, therefore, below:

ACADEMY.—The veriscope pictures of the Corbett-Fitzsimmons prize fight are drawing large audiences, comprising not alone those interested in sport, but those as well who have appreciation for a marvelous photographic achievement.

BIJOU.—The Chimes of Normandy has been promised as the week's offering by the comic opera company at this house.

DALY'S.—The Circus Girl is running merrily, and the end of its present engagement is not yet in sight.

EMPIRE.—Charles Frohman has cabled from London to continue indefinitely the run of Under the Red Robe.

GARRICK.—Never Again will this week bring to an end the prosperous engagement in this city, the company proceeding hence to Chicago, where they open at Hooley's Theatre on June 7.

HERALD SQUARE.—The Girl from Paris continues to large houses. Seats are still being sold four weeks in advance.

KNICKERBOCKER.—A Round of Pleasure has been altered materially during its first week, and is playing to encouraging patronage.

HOTY'S.—The Man from Mexico, which will have its fiftieth representation on June 4, is amusing large audiences. This is its last week.

LYCEUM.—The Mysterious Mr. Bugle is filling this pretty playhouse at almost every performance. Its closing week is announced.

STAR.—Robert Fitzsimmons and his vanderbilt company are the week's attraction.

MURRAY HILL.—Webber's Uncle Tom's Cabin company is the attraction billed for the week.

Nearly all of the theatres still open announce special holiday matinees for Memorial Day.

THE CASE OF TODD JUDGE.

A few weeks ago a woman, who introduced herself as the wife of Todd Judge, the well-known acrobat, accompanied by a man who said he was an undertaker, called upon the Chicago representative of the Actors' Fund, petitioning for a certain sum to cover expenses incurred by the funeral of Mr. Judge, who, she said, had died at Chicago. Then appeared another man, who said he was the father of the deceased acrobat, and who stated that his son's death had been due to lack of attention during his illness. Their visit was followed by that of a person claiming to be a lawyer, who threatened legal proceedings if assistance were not forthcoming for Mrs. Judge.

All this was duly reported to the New York office of the Fund, whence the announcement of Mr. Judge's death was given to THE MIRROR. Publication of the case, however, brought a letter from Todd Judge declaring that he is still alive and well, and that this is not the first time reports of his death have been circulated.

Upon the same day that this letter was received at the Fund, there came also another communication, signed by Emma Judge, asking for aid to pay her husband's funeral expenses. Meanwhile the Chicago correspondent of the Fund has heard no more from undertaker or lawyer, and the Fund is endeavoring to ascertain whether or not there are or were two Todd Judges, and, if so, whether either one died.

LE CIRQUE MOLLIER NO MORE.

Le Cirque Mollier, that curious, peculiarly Parisian institution, exists no more. It has just been destroyed by fire. Its promoter and moving spirit was M. Mollier, a man of leisure, who had a passion for training high-bred horses. He became so proud of his accomplishments in this direction that he began to invite a number of his friends to see the result of his endeavors. He had a small circus built in the courtyard of his hotel, and there, during the season, nearly every week, performances were given, the acrobats, clowns, and riders being personified by the shining lights of Paris society. Le Cirque Mollier was a purely social organization, and admission could only be had by invitation. Twice only could M. Mollier and his associates be prevailed upon to exhibit their talents before a paying public. The proceeds of these public performances were applied to some charitable organization presided over by the Duchess d'Uzes.

LILLIAN RUSSELL'S MUSICAL.

A matinee musicale in aid of the New York Home for Convalescents was given last Friday at the Waldorf by Lillian Russell, a large and fashionable assemblage crowding the small ballroom of the hotel. Miss Russell sang Kellie's "The Boy and the Brook" and "A Winter Love Song." Lucille Saunders gave two vocal selections; and Lillian Van Liew, Robert Burton, Robert Stuart Pigott, and a quartette from The Girl from Paris company were the other singers. Joseph Holland recited and Amy Fay gave a piano solo.

NEW PLAYS FOR THE LYCEUM.

Daniel Frohman, who is now in London, has completed negotiations whereby he has secured for the Lyceum Theatre Pinero's recent success, The Princess and the Butterfly, and also Edward Rose's new romantic drama, which will soon be produced at the St. James' Theatre, London.

MYSTIC SIDE OPERA HOUSE.

Malden, Mass., will have a new theatre, to be called Mystic Side Opera House. The building will be four stories, with a basement, the upper story to be occupied as a roof garden. The plans provide for an auditorium on the first floor, seating 800. The stage is to be 35 by 78, with dressing and toilet rooms on each side. Five windows light the auditorium on each side. The foyer is 22 feet wide, and on the left is a handsome apartment designed for a restaurant, with a dining hall 33 by 45 feet, and connected by service elevators with three private dining-rooms on the second floor, 20 feet by 24, 24 by 24 and 15 by 24. On the right of the main entrance there will be a drug and cigar store, with a florist on the corner and a bicycle store next on the side street. Connected with the bicycle store there is to be a bicycle track in the basement, 90 by 78 feet. The basement also will contain a bowling alley, 14 by 80 feet, a billiard room, 20 by 50 feet, a barber shop, 20 by 30 feet, and toilet and bathroom. Two large electric elevators run from the basement to the roof garden and give easy access to all the offices on the second and third floors.

The second floor has a gallery with a seating capacity of 400, making the seating capacity of the Mystic Side Opera House 1,200. The stage will seat 300. Dressing and toilet rooms are found on the second floor and stairs on both sides of the building, in addition to the main stairway in front, and, with windows on all sides, make the building pretty safe in case of fire.

Additional dressing-rooms are on the third floor, on which there are to be suites of offices, one of which is reserved for the use of the Malden Opera House company. A large number of stores and offices are already engaged. Most of the third floor is already occupied by the upper part of the auditorium and stage. The building will be finished on December 1.

The Malden Opera House company, which was formed in Malden, May 22, has the following named officers: President, Oscar W. Walker; Treasurer, Frank R. Siroom; Clerk, Beriah G. Underwood; Directors, Marcellus Coggan, William D. Hawley, John L. Howard, Charles F. Brown.

MIRROR CALLERS.

The following, among others, called at the MIRROR office during the week:

Charles Fuerner, Odell Williams, Mart Hanley, Lansing Rowan, Lawrence Hanley, J. I. C. Clarke, Frank Colver, William S. Sanderson, J. E. Dodson, Walter Perkins, Frank Lander, Bert Coots, Charles Charters, G. E. Ober, Arthur Lawrence, Barry Johnston, W. E. Flach, Thomas McLarney, Russell Bassett, J. K. Adams, J. B. Curran, Emmett King, C. F. Newson, Edward Powers, J. J. Fitzsimmons, Charles Cochran, Matt Curtis, Ed Grace, Mark Fenton, Joseph Menchen, F. C. Palmer, W. Chester, William Nichols, C. F. Walker, Frank Colfax, William Fuller, Harry Stoddard, Herbert Porter, Frank Leone, Robert Monroe, Gilbert Gregory, John H. Garrison, Hon. Henry C. Miner, Ed Schilling, W. J. Ringland, G. E. Flint, J. A. Raines, Arnold Reeves, Ralph Lewis, Sam Fisher, Al. Finch, Ed Mooney, E. F. Mason, Saylor Granville, Ernest Lamson, Alfred Burnham, Ralph Coyne, C. Maurice, Robert Fish, Harry Levey, Ed Birch, William A. Evans, F. W. Senger, Harold Holmes, E. Lee, Harrington Reynolds, Charles P. Gilmore, Jack Daly, Rufus Lane, William Dean, Alfred Dalley, George Caine, H. Guy Woodward, Mark Price, E. Clarke, Walter Chester, Charles Edwards, Edwin Emery, J. Walter Long, Corne Payton, George Milton King, Robert Kane, William Butterfield, William Le Moynes, Julia Romaine, Albert Gallatin, Delphine Perrault, Pauline Fletcher, Henrietta Lee, Helen Beimer, Fannie D. Ruse, Annie Irish, Maury Hythe, Laura Burt, Rita Allen, Marguerite Gordon, Marie Bonfanti, Josie Harvey, Marie Barnwell, Margo Wilburn, Etta Reed, Miss Earleott, Bertha Belle Westbrook, Mattie Keene, Coralie Clifton, Minnie Fuller, Maud White, Paula Edwards, Doll Ellerson, Ella Salisbury, Sally Schenck, Marie Bell, Mayme Kealty, Bonnie Vase, Bonnie Sears, Florence Rockwell, Rosamond Smith, Florence Hall, Katherine Carlisle, Eliza Hudson, Camilla Smith, Lydia Payne, Blanche Verona, Mrs. George Johnson, Marie Egan, Mrs. J. C. Boree, Amy Lee, Mrs. Charles Butler, Agnes Hamder, Engine Bedding, Jane Schenck.

HE STANDS HIGH IN THE PROFESSION.

When the steamer *Normannia*, of the Hamburg-American Line, arrived at her dock on Friday last, the first man to step down the gang plank was "Herr" Louis Wilkins, a giant, who towered so far above the heads of the crowd that even the six-footers had to strain their necks to get a look at his face. "Herr" Wilkins is a native of St. Paul, Minn., and is an actor by profession. He makes a specialty of playing wicked giants in fairy extravaganzas, and always makes a big hit. He has been performing in Europe for the past two years. Wilkins is twenty-three years old; his height is 8 feet 4 inches, and he weighs 365 pounds. His chest measures 58 inches, and his hands, feet, and head are in proportion to the rest of his body. His shoes are 21½, his collar measures 20 inches, and he takes size 14 in gloves. He occupied two staterooms on the steamer, as the partition had to be removed in order to give him a chance to lie at full length. Physicians who have examined him in Europe say that he has not done growing yet. In spite of the fact that he wears a 9½ hat, his head is not swelled. He will visit his parents in Enid, Oklahoma, where his father runs a big stock farm. He will remain here two months, returning to Europe in August.

MRS. HOYT'S FAREWELL APPEARANCE.

At the Hyperion Theatre, New Haven, last Wednesday evening, the season of A Contented Woman ended, and Caroline Miskel Hoyt made her farewell appearance on the stage, she having decided to retire into private life. A large audience accorded an ovation to the beautiful actress, and their hearty applause brought her again and again to the footlights to acknowledge her thanks.

THE FIRST AIRSHIP.

"The Matinee Girl" of THE MIRROR is in error this week in her presumption that an airship was first used in A Round of Pleasure at the Knickerbocker Theatre. In Hermon Lee Ensign's comic opera, 1900, which recently closed a run in Philadelphia, an airship was employed with good effect.

REFLECTIONS.

The Boston Board of Aldermen have declared against the "theatre hat."

Excelsior, Jr., reported to have stranded at San Francisco, continued its tour last week.

William C. Little has not been dramatic critic of the Pittsburgh Press since 1895.

Thomas W. Keene's season closed last week at Bennington, Vt. Manager Charles B. Hunford reports a very prosperous season, covering thirty-six weeks. Mr. Keene will continue another season under management of Mr. Hunford, who will also play the opposite parts to Mr. Keene in all the plays of his repertoire, as he has during the season just closed.

F. S. Cunningham, manager of the Depew Opera House, Peekskill, arrived in Troy last week.

If you have not engaged for next season, why not try an advertisement in the form of a Mignon Professional Card?

Edward H. L. Gore, son of May Robson, and Bertha C. Morgan were married on January 20 last, by the Rev. H. E. McEwen.

It is said that Mrs. Langtry will spend four months on her stock ranch in California, supervising improvements for breeding horses and high-class cattle.

Ignacio Martinetti has signed for next season with May Irwin.

Wadsworth Harris recently read before the Irving Institute at San Francisco. Mr. Harris was last season a member of Otis Skinner's company.

Willis Myers and Edward Relyea have joined Joshua Simpkins.

Joseph F. L. Williams has signed for next season with Sowing the Wind, his third consecutive engagement with Charles Frohman and Julius Kahn.

Many actors from season to season find engagements through the medium of THE MIRROR'S Professional Cards.

A. H. Simmonds, of the Lyceum, Elizabeth, N. J., was in town last week.

H. H. Jennings, of the Hartford Opera House, Hartford, Conn., spent last week in town booking attractions.

John B. Shoefel, of the Tremont Theatre, Boston, is expected in town to day.

Sir Arthur Sullivan has composed for the London Alhambra a ballet called Victoria and Merrie England. He is now fifty-five years of age.

Blake and Hill gave a press reception at the formal opening of their Clarendon Inn, on the Coney Island Boulevard, last Friday afternoon.

Matt Grau, of the Grau Opera company; A. H. Simmonds, of Elizabeth, N. J.; H. B. Clark, of Kansas City, and John P. Slocum are at the American Theatrical Exchange.

It is wise policy for an actor to keep his name before managers by a card in THE MIRROR.

George Bowles has in his desk a neat album full of excellent photographs of persons and places taken by himself in his travels. It is a very interesting collection, comprising many capital likenesses of celebrities.

Carrie Lee Stoyke sprained her ankle last week while cycling, and therefore her departure for Europe has been postponed.

Charles W. Allison has been engaged by Manager Frank Murray for The Wedding Day next season.

Edward L. Bloom, manager for Bancroft, the magician, has made an offer for the lease of the American Theatre, and the lessees have made another offer to Mr. Bloom, but no agreement has been reached as yet.

Actors disengaged will find a valuable medium for engagement in THE MIRROR'S Professional Cards.

Isadore Witmark's operatic review, Miss Columbia, was presented by amateurs on May 27, at the Harlem Opera House, the entertainment being undertaken by the Midnight Circle of the Columbia Club, in aid of the Temple Israel Sisterhood. The review scored a pronounced success, and its music was excellently appropriate. Among the players were Abe Lowenstein, Ed Witmark, Bob Morris, Harry Ranscovar, Mildred Emanuel, Aline Lonchein, Frankie Witmark, Marion Voega, May Morris, and Mrs. L. P. Sondheim.

Rose Lemoine, a young emotional actress of promise, who played with Julia Marlowe in Romeo and Juliet and For Bonnie Prince Charlie, is about to make her debut in vanderbilt at Proctor's.

May Irwin has almost completely recovered her health and is busily occupied in organizing her company for next season.

Lotta, who is not often seen in town nowadays, came in from her home at Lake Hopatcong last week, and greeted her friends with the vivacity of a girl of twenty.

Henry Doughty, of the Julia Marlowe and Robert Taber company, sailed for England May 28, on the *Mongolian*.

As customary, Fannie Denham Rouse will spend her vacation in the Catskill Mountains this Summer.

William Farnum was called upon at short notice to play Will Harkins' role in Under the Red Robe at the Empire Theatre, acquitting himself acceptably.

Carrie Lee Stoyke has postponed her trip abroad, owing to a badly sprained foot.

Annie Irish, who will be W. H. Crane's leading woman next season, will go abroad about the middle of June.

Wanted for Parlor Theatre (Opera House), Lewiston, Maine, commencing July 1, three nights' or one week's engagement, Summer companies, opera, vanderbilt, repertoire, or burlesque. Address Charles Borbury.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

Triumph of Secret Service—Other American Subjects in the Theatres.

(Special Correspondence of The Mirror.)

LONDON, May 22.

What with a just renamed American adaptation *A Day in Paris*, or *Lost, Stolen or Strayed at the Duke of York's*; the new musical play, *The American Belle*, produced at the Metropole



NORA O'BRIEN.

on Monday: the American adaptation *A Night Out*, at the Vaudeville; the new comedy, *Belle Belair* (with an American hero), produced at the Avenue on Wednesday, and *Secret Service* presented with its full American cast at the Adelphi just after I mailed my last letter, our native stage would seem to be largely given up to your native produce or to plays concerning your nation.

If all the plays from your side were of the calibre of *Secret Service* these importations would cause no regret, for it is undoubtedly the very best American play yet seen here. Its real and intense dramatic grip, its searching pathos, sandwiched with natural humor, and, above all, its true artistic restraint held the Adelphi's crowded and distinguished audience glued to their seats last Saturday night; and the play has repeated this same holding process every night since. Among the held last night being the Prince and Princess of Wales and son York. After the performance the Prince of Wales sent for Gillette and congratulated him.

The reception of Gillette and his splendid company again gave the lie direct to those false swearers from or on your side who make it a rule to infer that no American play or player ever received an honest welcome or fair play on this side—a lie which the liars mostly use for their own purposes. A more cordial reception than awaited the *Secret Service* company as they started, greater outbursts of applause at all the chief points en route, and more hearty recalls at the finish have never been heard in an English theatre during the progress of any English play. Old stagers here are going about enthusing wildly concerning the play and the players, while press notices of Gillette's play have formed one unanimous psalm of praise.

There is not, of course, any need to enter into any details concerning a play so well known by MIRROR readers. It is enough to say that among the chief favorites were the careful Gillette as the spy Dumont alias Thorne; the intense Campbell Gollan as the wily and somewhat white-livered Arrexford; H. D. James as the Nigger Jonas; the bluff and truly timorous Joseph Brennan as Brigadier-General Randolph; the arch Odette Tyler as the droll, little Miss Mitford; Henry Woodruff as young Varney, and the beautiful voiced Blanche Walsh as Edith Varney. These and indeed most of the minor players act their parts with perfect finish, and perfect also is the stage management of this difficult but delightful play.

The next new production in order since my last is the aforesaid musical mixture, *The American Belle*, the only American part of which is the heroine Sadie Clay, a song and dance artiste, who by means of her blandishments (all innocently and good heartedly exerted) contrives to procure a low comedy millionaire's consent to his daughter marrying a brainy young "mister" instead of a brainless young lord—but also manages to capture the millionaire for herself. The author, Hugh Seton (a provincial actor), and the composer, Sydney Ward (musical director to *A Night Out* company at the Vaudeville), have concocted a really merry play which only needs a stronger first act finale. There are plenty of good low comedy scenes and a profusion of songs and dances; and although there is nothing particularly novel in the incidents and characters to mark it off from the many other musical plays around, *The American Belle* will doubtless catch on in our provinces, and it might by virtue of its heroine also go well "on the road" in your own little continent.

Belle Belair, the new comedy (with the American hero) produced at the Avenue on Wednesday, is the work of clever, young Ralph Lumley, author of those funny plays *Aunt Jack* and *Thoroughbred*, who wrote it for his clever mother-in-law, Mrs. John Wood, who plays the name part, now a dashing widow of expensive

habits and somewhat loud manner, who twenty odd years before the play opens was the morganatic wife of a Carpathian Prince, by whom she had a child. She has hitherto kept the marriage secret, and the babe she (for some occult reason) intrusted to a legal gentleman to get it adopted by some childless pair moving in "high society." The legal gentleman having a motherless girl of his own arranged to have her adopted instead, and (also for some occult reason) sends the Anglo-Carpathian babe to America. When the play opens the adopted girl Vivien, now of an age to be given in marriage, instead of looking around for some first-class earl who keeps his carriage, is found to have encouraged the addresses of Valentine Strange, a well-to-do young man from Wall Street—much to the chagrin of her adopters, Sir Barnaby and Lady Bullingham. The young people's suit, however, is presently aided and abetted by a new visitor to the house—*Belle Belair*, in point of fact—but ere long *Belle* is plunged into poverty by reason of a revolution in Carpathia which destroys the reigning house and with it the pension which the late Carpathian Prince devised and bequeathed to *Belle*, whom he had loved dearly. Her reason for secrecy being now abolished, *Belle*, who never seems to have had any dash of maternal instinct before, now begins to madly yearn for her child, whom she not unnaturally supposes to have changed somewhat meanwhile. She thereupon, on meeting the legal baby-changer, demands of him the restoration of her infant. He, somewhat nonplussed, replies evasively—promising, however, to produce the said offspring anon. He then hurries to America in order to trace the ex-baby, but all in vain. He returns hoping to gain a little more time in order that he may yet put matters right, but *Belle* is inexorable. She wants her baby then and there; and don't you forget it! Whereupon the perplexed lawyer, finding himself in a tight place and finding also that *Belle* has since had a large fortune made over to her of which she knows nothing, points to his own daughter Vivien, the adoptee, and says: "Behold your child!" "Why, you fool," shrieks the infuriated *Belle Belair*, "mine was a boy!" Thus ends a third act which ought to end the piece, for, of course, it has gradually been borne in upon us during the progress of the story, that the missing babe is no other than Vivien's adorer, the manly and upright young American citizen Val Strange. Mr. Lumley, however, thinks fit to tack on another act for the purpose of explaining to *Belle Belair* how it all came about, and to give her certain attempts at pathos which do not well fit the popular and vivacious comedienne, Mrs. Wood, who is always at her best in broad comedy, as she is in those parts of this piece.

Belle Belair contains large tracts of excellent low comedy characterization and dialogue, especially as regards the name part, and a cockney stockbroker, Hamilton Pigeon (splendidly played by Weedon Grossmith), who worships the very carpet that *Belle Belair* walks on, and is, indeed, the one who secretly makes over a vast sum to her when he finds she has been made penniless by the Carpathian revolution which has made him a millionaire. The author, however, changes the texture of his piece so often, now making it farce, then high comedy, and anon drawing-room melodrama, that it becomes difficult to guess what he would be at. If the piece were promptly denuded of these uncertainties and excrescences, and played as a broad farce, it would methinks be found to pay. Also, I should think that in a revised form it would give satisfaction to American audiences by reason of its hero, the aforesaid straightforward young Wall Streeter, who so firmly but undemonstratively sticks up for your Glorious Republic, and is nearly driven to distraction by certain strange manners and customs of our blue blooded British aristocracy. Mr. Martin Harvey (from Irving's company) plays this part tactfully; Irene Vanbrugh is a dainty Vivien, and the rest of the players are all right wherever they get a chance of clear straightaway work.

We had another new play at the often opening and often closing Royalty on Tuesday night, to wit, *The Court of Honor*, by John Lart and Charles Dickinson, both of whom have had experience in strong drama writing; "instead of which" (as the judge said) they have elected to submit a play of strained motive, of vague purpose, and all built on lines popular thirty or forty years ago. No good purpose would be served in going into full details of this, so I forbear; regretting (en passant) that two such usually level headed men should have displayed this temporary aberration. Miss Jane May and her French company started a series of matinees at the Royalty on Monday with *La Petite Fadette*; and since giving (principally) that amusing satire *Le Monde on l'on S'ennuie*. The jaunty Jane has caught on.

The Independent Theatre company enjoyed themselves again on Monday and several afternoons each week by making kind friends in front miserable by giving a performance of "Master" Ibsen's extraordinary "play," entitled *The Wild Duck*, which they first presented at the Royalty some three years ago. If any of your readers should wish to see or to read this play, I can only give them the advice that *Punch* (in the days when it was comic) gave to those about to marry—"Don't!" It is a sordid and nasty play, chiefly dealing with the poor little half-blind "by-blow" of a selfish trader, who caused the illegitimate child's mother (his former housekeeper) to marry an unsuspecting photographer in time to lead him to think that the child is his. The libidinous trader's son, acting under the impulse of what he calls "the claims of the Ideal," makes it his business to rake up the whole matter; to tell the unsuspecting photographer who is the real father of the child, showing that it has even inherited its (and his own) father's semi-blindness! All this results in the man and wife (both selfish to the core) parting forever, after talking like the rest of all sorts of "sex-

ual" matters; and in the poor, little, illegitimate girl's suicide at the age of fourteen. She shoots herself while professing to shoot a Wild Duck which she idolizes, but which she is led to believe by the aforesaid self-entitled son has helped to estrange her reputed father from her! Thus ends this "Ibsenian" play of selfishness, symbolism, and "sexuality."

Certain of the aforesaid Independents have been very wroth because it has been proposed to include in their "symbolic" series a revival of the mere English Shakespeare's *Antony and Cleopatra*. These irate Independents, taking this proposal as a personal insult (whereas it is rather an insult to the E. S.), have demanded their subscriptions back and got them. Antony and Cleopatra will, however, be honored by a series of "Independent" matinees, starting on Monday at the Olympic, where *Hamlet* has continued to be given by the Ben Greeters: Ellen Terry's son, Gordon Craig, playing the Dane most of this week in place of Natscombe Gould, indisposed, and playing it very well.

Shakespeare is still booming. To-night Wilson Barrett, who withdraws *Virginia* on Thursday, will play *Othello* for the first time in London. Maude Jeffries ought to be a good *Desdemona*, and we are expecting great things of Franklin McLeay's *Iago*.

Mr. Symkyn disappeared from the Globe last night after a three weeks' stay. Mr. Penley has, pending his own next production, over which he has wavered considerably, let the house to a certain wealthy theatre runner, who is represented by H. T. Brickwell, who runs *My Friend the Prince* at the Garrick for him. Brickwell will try at the Globe on June 3 a new Hibernian comedy written by novelist Christie Murray and actor John L. Shine and entitled *An Irish Gentleman*.

The Opera Comique is about to reopen with a new musical play of Hibernico-Grecian interest, and entitled *The Maid of Athens*. The libretto is by Charles Edmund and Chance Newton, the music by Dr. Osmond Carr. Dan Leno arrived in London Monday, and to a series of interviewers promptly stated that the "booting" incident called here had been grossly exaggerated. So glad!

Under the Red Robe finishes at the Haymarket next week, and will be replaced by a new comedy adapted by Sydney Grundy from the French, and at present entitled *Marriage à la Mode*. Beerholm Tree is considering two or three plays, so as to presently choose a successor to *The Seats of the Mighty*, which has more than justified your New York verdict. Two *Little Vagabonds* finishes its long run at the Princess' next Saturday, and will be succeeded a few days later by *The County Fair*, with Neil Burgess and company, more American importations! Fregoli leaves the Alhambra on Monday to make room for Sir Arthur Sullivan's new ballet, *Victoria and Merrie England*, which had a successful dress rehearsal yesterday. George Alexander appears to-day to be on the eve of arranging to purchase Louis N. Parker and Murray Carson's new play, *Change Alley*, which, as you know, is already booked for New York. The picture herewith this week is of Nora O'Brien, of whom I have before written.

GAWAIN.

ACTORS' FUND NOTES.

The annual meeting of the members of the Actors' Fund of America, which is called for Tuesday, June 8, at 11 A.M., at Hoyt's Theatre, promises to be one of the most important in its history. The election of one-half of the Board of Trustees for two years, and all the officers for one year, will take place. The nominations, as made by a committee of nine members, include Louis Aldrich for president, A. M. Palmer having, after thirteen years of earnest work, declined a re-nomination; Frank W. Sanger for first vice-president, Edwin Knowles for second vice-president, Charles H. Hoyt for treasurer, and Daniel Frohman for secretary; together with trustees for two years: A. M. Palmer, Antonio Pastor, Charles Frohman, J. W. Shannon, William E. Sinn, T. Henry French, Augustus Pitou, and A. A. McCormick. There are also eight trustees: William H. Crane, Al Hayman, Harrison Grey Fiske, Harley Merry, Frank G. Cotter, F. F. MacLay, Fritz Williams, and William A. Brady, who were elected last June for two years, and so hold over till the annual meeting of 1898.

Several most important matters will undoubtedly come before the meeting in which the actor members should be much interested, and it is hoped that all will attend, and that those who have neglected to put themselves in good standing will see to the matter at once and obtain membership tickets at the office of the Fund, No. 12 West Twenty-eighth Street, for only with such tickets can admission and participation in the meeting be obtained.

Last year several propositions for the benefit of the actor were proposed and referred to committees for report at this meeting. Surely, then, professionals should, if they have not already done so, pay their dues, and if possible be present on June 8 and do what they may to help along matters which may be considered good for not alone this great charity, but for the best interests of the theatrical profession in America. Many propositions will be offered and considered, such as "Preferred Membership," an actors' home, and amendments to the by-laws, and the attendance of actors, actresses, and other professionals at the meeting cannot be too strongly urged.

A DRAMATIST DISAPPEARS.

Charles P. Brown, a dramatist and writer of vaudeville sketches, disappeared from his home at 35 Jamaica Avenue, Brooklyn, N. Y., on May 24, since when his wife has been able to learn nothing of his whereabouts. He had been in pecuniary distress for some time and Mrs. Brown fears that despondency may have led to suicide. A thorough search by the police has failed to discover any trace of the missing man.



We matinee girls were ever so disappointed last week to read in *The Mirror* (Chicago letter that "Biff" Hall was not the fat and jolly person we had imagined.

And now we have made up our minds to prepare a mammoth petition to *The Mirror* asking that his picture be published some week very soon.

We want to cut it out and paste it in our hats.

The recent reports and contradictions of Yvette Guilbert's marriage are about as funny a thing as ever happened.

We matinee girls adore Yvette. Not that we understood her naughty songs. Oh, dear, no! But she was such a jolly, good natured, ingenuous thing in real life off the stage. Her ideas of amusement were funny.

One night she and I rode down-town together in her luxurious satin-lined brougham.

"Oh!" she said, "I should enjoy so much to see a—what you call in-com-pe-tent—is it not?—actor in a part which belongs to a great artiste!"

I told her that Peter Dailey was what she wanted to see, and she wrote his name on her silver tablet and asked me how much he got a week.

Now that the theatres are closing up I don't know what we chappiettes will do with ourselves.

We can't walk on Broadway Saturday afternoons, for it's such bad form when one hasn't the excuse of a matinee.

Of course, we have the continuous performance always with us, but the theatres get so stuffy and warm that there's not much fun in it.

Nita Allen—she of the Oriental eyes and fetching stage gowns—is quite an accomplished banjo player and sings to accompaniment quite cleverly.

I often wonder when I see her in those thinking parts that managers are so fond of giving her why they don't let her introduce her specialty.

De Wolf Hopper and his pretty little wife are going to be at Manhattan Beach in July.

If Edna Wallace wasn't on the stage I am quite sure she would be one of us M. G.'s. She has all our fads and foibles.

One of these is the collecting of badge pins of all sorts. She has more of these yacht-club emblems, pendants and secret-society pins set with gems of all sorts than any one I know of. When she puts them all on she is literally encrusted with gold and precious stones.

I have been reading a bit of news from London which tells of the marked success that Julie Opp has made in Julia Neilson's part in *The Princess and the Butterfly*, for which part Miss Opp was the understudy.

I remember Julie Opp well when she was dabbling in newspaper work, and I never used to see her without thinking how well she would look as Juno or Diana, or some of those dashing goddesses we read of in histories.

Her beauty was of the spectacular type, her build being unusually massive and commanding for a girl.

She was a thorough Bohemian, and never happier than when she was taking part in school-girl spreads at the studios of some of her women artist friends.

These feasts would consist usually of cakes, pickles, cheese and sandwiches, served with claret punch of a weird brew. Some of the guests would be seated on the floor, while others perched about on the furniture.

In those times we all knew that Julie was great, but we only wondered in what way her talent would find manifestation. I fancy that in another season she will be coming back to New York as a star—and will be interviewed by some of the reporters she used to work with only a few years ago.

I suggested utilizing an air ship in a play in this column last week, and, presto! the same night Walter Jones sailed on to the stage at the Knickerbocker in *A Round of Pleasure*!

I knew that suggestion was a good one, and I am glad to know that it was appreciated, but I hardly expected to have it acted upon so suddenly. It almost took my breath away!

THE MATINEE GIRL.

"The Mirror Date Book" for the seasons of 1897-98 and 98-99 will be ready in June. It will contain ticket and percentage tables; population of the principal towns; postage rates and an improved ruling. It will be bound in leather, gold stamped. The standard date book. Price 25 cents. Orders received now. Address Date Book Dep't, THE DRAMATIC MIRROR.

Annie Irish
ENGAGED

With W. H. Crane for his Leading Woman.

SEASON 1897-98.

THE VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Felix Morris continues to head the bill, presenting A Game of Cards for the first half of the week and The Old Musician for the last three days of his engagement. The other performers are Mark Sullivan and Billie Davies, in a new sketch; Lew Bloom and Jane Cooper, comedy duo; Sparrow, the clown juggler; Harry C. Stanley and Alice Jackson, in a new sketch; the Ashers, high-class statutory illustrators; the Gotham Comedy Four, singing comedians; Gordon and Lick, musical comedians; Frow's Contour Recreations; Frances Hartley, sou-brette; Albertus, Bertram and Weston, club jugglers; Wilson and Cummings, sketch team; Rudy and Devere, comedy duo; La Rosa, Nola and La Rosa, acrobatic act; Cal Stewart and Albert E. Smith. The Biograph remains a feature.

Koster and Bial's.

Williams and Walker, the "two real comers," who have just returned from London, make their American reappearance. The bill also includes Mathews and Bulger, comedians; Emile Gautier, the horse trainer; the three Sisters Hawthorne, comedians; Leola Mitchell, the Living Doll; Maud Raymond, acrobatic; Robert Vernon, character singer; the Sisters Nicholas, plantation belles; Madeline Marshall and Kitty Nelson, acrobats; the De Philipps, European dancers; Gussie Swin Tyrolans, and the Austrian Military Band.

Proctor's.

Arthur and Jennie Dunn are the stars of the bill. This is their first appearance at this house. Adèle Purvis Ouel presents her wonderful feats of equilibrium on the revolving globe, with skirt dances as an additional attraction. Winifred Sullivan, Frank McElroy and Louis Shave make their vaudeville debut in a singing sketch. The other performers are Billy Van, negro comedian; Beger and O'Brien, musical comedians; John Le Clair, juggler; Jewett, the magician; Ella, Magill and Ella, military drill; the Sisters Taylor, songs and dances; Landell, contortionist; Josie Chaffin, acrobatic; George H. Devere, comedian and banjoist; Moss. Piere and his trained bear, and John Welch, vocalist.

Tony Pastor's.

A splendid comedy bill is headed by three big features. John Kernell, the Irish comedian; the Hinson sisters, character comedians, who made such a hit here last summer, and Dolan and Lombard, the twenty team. The others, who are all stars in their respective lines, are Maud Nugent, comedienne; Billy B. Van and Verie Nohriga, comedy duo; Curtis and Gordon, hoarse and bag punchers; the Fremonts, known as the East Side couple; Farrell and Taylor, musical comedians; Gerrie Olson, comedienne; the Mahr Sisters, acrobatic dancers; Belle Hathaway and her dogs and monkeys, and John and Margaret Fields, sketch team.

Hammerstein's Olympia.

Kara, the famous European juggler, is the novelty this week. His salary is very large and his act is said to be very fine. Delmore and Lee are also new comers. The rest of the bill is the same as last week, and includes Papinta, the myriad dancer; Josie De Witt, violinist; Josephine Sabel and Lizzie B. Raymond, comedienne; Bonnie Lottie, dancer; Newell and Shavette, bar performers; Arras and Alice, equilibrists; the Manhattan Comedy Four; Oceana, contortionist; Galletti's monkey comedians; and Baroness Blanc, chanteuse. The extravaganza is continued.

Picasso Palace.

Black Patti's Troubadours are in their third week, and the indications are that they will stay at the house all summer. Hodges and Launchmore and Billy McClain are new additions to the olio. A big cake walk is a special feature this week. It is participated in by the swells and belles of the colored four hundred.

Weber and Fields' Broadway Music Hall.

This is the last week of the season, and Mr. New York, Esq., will end its run on Saturday evening. The house will be closed for the season after Sam Bernard's benefit on Sunday evening. The olio is furnished by McIntyre and Heath, negro comedians; Will H. Fox, the comedian-pianist, and the Beaumont Sisters, duettists and dancers.

LAST WEEK'S HILLS.

Tony Pastor's.—Maud Nugent, looking positively radiant in a wonderful new dress, in which the popular shade of green is very conspicuous, made her reappearance, receiving a rousing welcome from her legions of friends. That dress deserves a column of description, but as the writer knows absolutely nothing of the technical terms necessary in an article of that kind, he will have to let the simple assertion that the garment is a "dream" suffice. Miss Nugent introduced a new march song by Brasted and Carter, called "The Sporty Widow Brown," which ought to strike the popular fancy. Then she sang a ditty in which the word "tickle" was used very often, and her old success, "Mary's Learning Something Every Day." As a finish she sang her own new song "Mamie Reilly," which bids fair to rival "Rosie O'Grady" in popularity. The chorus is very catchy, and the audience insisted upon having it repeated until they knew it by heart. A boy with a voice the exact counterpart of Chauncey Olcott's assisted Miss Nugent, singing the chorus alone at first, and afterward as a duet with the star. The Four Angela Sisters, whose popularity

is ever on the increase, sang and whistled with great success. Watson and Dupré made the laughing hit of the bill, and although some of their work was a trifle *campé*, it was all very funny. W. T. Bryant, of Keep It Dark fame, assisted by Mabel Darville, presented an amusing sketch called The Saving Woman. Jerome and Bell, with their quick exchange of repartee, kept the house in a roar. Walton and Mayon, the real "long and short of it," were seen in their pantomime absurdity with its trick home attachment. M. S. Whalen told a long string of quick jokes and gave several imitations which met with favor. He sang an extemporaneous song about the peculiarities of people in the audience, which is rather a risky thing to do, as nobody cares about being singled out and made an object of laughter. Men with goatees and people who wear eye glasses or who have the pompadour hair habit would do well to keep away from the front rows in the theatres where Mr. Whalen appears. Hiatt and Pearl presented a very diverting musical act. Walter Terry and his very buxom partner, Miss Elmer, made a hit in their dancing specialty. Mr. Terry stands alone in his peculiar and original method of stepping about the stage. Gallagher and Lamro, Edwards and Kernell, the La Verde Sisters, and the Three Renos also did some pleasing specialties.

Keith's Union Square.—Felix Morris made his vaudeville debut, presenting the little comedy A Game of Cards, in which he appeared with such great success when he was principal comedian with Rodina Votes. Mr.

Ward and Lynch cracked Celtic jokes at each other's expense. Tommy Hayes and Amy and La Van were also in the bill. Two new comic views were displayed by the biograph. One shows a bedroom in which two little girls are asleep. A burglar enters and begins to appropriate things. While his back is turned one of the children jumps out of bed, turns the police alarm on the wall and gets back to bed. In a few moments an officer arrives and hauls the thief off to jail. The other picture shows a burglar at work on a safe. He hears a noise and hides. The owner of the safe enters, opens it, takes out a scuttle of coal and walks out, and when the burglar sees that he has been fooled he leaves in disgust. The other views are all good, but the pillow fight and the harness fire engine are still the favorites.

Koster and Bial's.—Emile Gautier, the horse trainer, whose act was described in the Mirror last week, made his American debut last week and scored a complete success. When he had finished his perfunctory act he was greeted with wild applause and shouts of "Bravo!" The audience was kept in a high state of nervous excitement throughout his act, and when Gautier had put his horses through their paces on the platform, which is raised eight feet from the level of the stage, without any accident, the people relieved their feelings by applause and cheers. M. Gautier has been through a lot of hard luck, but his reception on Monday evening must have made him very happy. The Hawthorne Sisters repeated their "Willow Pattern Plate" song by request, and it went as well as

hit at Hammerstein's for seven weeks, repeated his success here. His piano solos and imitations of various kinds met with hearty approval, and he was kept busy responding to encores. Billy B. Van and Verie Nohriga, late of the Bohemian Theatre, made a hit in their bright specialty. Miss Nohriga has the knack of singing warm coon songs down fine and was encored repeatedly for her good work in this line. The Alabama Trio, H. Guy Woodward, Rustie Warren, and Mack Charles made their vaudeville debut, presenting an absurdity called A Western Romance. Mr. Woodward appeared as a patent medicine salesman, Miss Warren as an old maid, and Mr. Charles as a typical Westerner. The sketch is a mélange of witticisms, gags, songs, dances, and so on, and contains some very good material. Charles J. Stine and (Miss Evans, late of Peter F. Dunley's company, presented a new sketch called The Frisky Doctor. The lines are good and the action and business are worked up in a very amusing way. Both Mr. Stine and Miss Evans sang comic songs which were funny, and Miss Evans sang a love-song in English and German. The Washburn Sisters, with their stunning dresses and their breezy ways, made an especial hit with the gallery boys. M. B. Cuskey and Ella Husted did some very original dance steps of the tack and wing variety. Grace and Reynolds did a very funny knockabout sketch, in which they slapped each other in ridiculous fashion. Kathleen Warren, who is dainty and lively, sang and danced very pleasingly, as did the Mahr Sisters, who are very good acrobats. Percy and Hanley appeared in a wild, weird arrangement called His First Rehearsal, which was about the worst attempt at allegorical acting ever seen at this house. Tom Nelson sang some comic songs in an acceptable way, and Harry and Hanson presented their funny Irish sketch, which is worthy of praise.

WEBER AND FIELDS' BROADWAY MUSIC HALL.

Mr. New York, Esq., with several new jokes, and all the songs and business brightened up as usual, entertained large audiences throughout the week. Sam Bernard's story of the catching of the devil fish is one of the funniest things he has ever done. The eccentric work of Dixey, Kelly, Ross and Weber and Fields meets with great approval at every performance, and the talented women in the cast and pretty chorus girls come in for their share of approval. Frank Bush headed the olio and proved that he had not forgotten how to entertain. His stories were new and funny, and his imitations and violin solos caught on as usual. The Newsboys' Quintette sang well, and the Fremonts were fairly good in their comedy-sketch.

HAMMERSTEIN'S OLYMPIA.—Papinta, the graceful and accomplished dancer, was warmly welcomed on her reappearance last week, and scored her usual success with her terpsichorean efforts. Her art is very fascinating and shows to great advantage on the roof garden. Papinta has introduced a couple of new effects which add to the effectiveness of her act. She received a number of recalls after her last dance and the lion's share of the applause. Pretty, dainty Josie De Witt has settled down here for a long run. Her success has been phenomenal and richly deserved. She is an artist to her finger tips and handles her violin with the skill of a master. Lizzie B. Raymond's healthy personality and vigorous manner of singing won favor and she was encored repeatedly. Josephine Sabel introduced a new coon song, called "By By, Belinda," written by H. Y. Leavitt. It made a hit and she will undoubtedly keep it in her repertoire. Oceana, Newell and Sherette, and Arras and Alice presented good acrobatic acts. The Manhattan Comedy Four sang "Molly Dwyer," which promises to become popular, and several other selections. Bonnie Lottie's whirling dance is an interesting exhibition of agility. Alice Ross sang well, assisted by the chorus in the extravaganza. The Baroness Blanc, Galletti's monkey comedians, Ophelia, the orang outang, and the swans on the little lake were watched with interest.

PLEASURE PALACE.—Black Patti and her seventy-five troubadours finished their second week and drew full houses every night. The whole performance is run on the "touch and go" plan, and everything moves with a briskness which is very pleasing. Hodges and Launchmore were added to the cast last week and scored a hit with their songs and dances. The Black Patti was enthusiastically encored for her fine singing in the operatic kaleidoscope.

SAM BERNARD'S BENEFIT.

Sam Bernard, the comedian and amusement director of Weber and Fields' Broadway Music Hall, will have a benefit at that house on Sunday evening, June 6. It is being tendered him by the managers as a testimonial of their appreciation of the immense amount of hard work Mr. Bernard has done during the season. The cory music hall has had a very prosperous season, and its success is due in no small measure to the efforts put forth by Mr. Bernard, who has had the supervision of the stage since the house opened. It is no joke to manage a stock company like the one at Weber and Fields' hall. Every member of the company is a star and is naturally entitled to occupy the center of the stage and monopolize the rays of the calcium. Through the adroit management of Mr. Bernard the burlesques were arranged so that each star got a chance to twinkle to his or her own satisfaction, although it kept the stage carpenter busy putting in new boards in the space directly in front of Leader Stromberg's chair owing to the constant wear and tear on that "actorial elysium," as James Thornton calls it. A number of the most prominent stars in the profession, including the favorites of the stock company, will appear, and from present indications Mr. Bernard's testimonial will be a huge success. Among the volunteers are Mrs. McKee Rankin, who will make her vaudeville debut in a new sketch; Mathews and Bulger, and Dave Warfield.



FLORRIE WEST.

Morris' art has lost none of its fineness by being transferred to the vaudeville houses. He played the part of the old Chevalier with the same care and attention to detail as when he did it at Daly's years ago, and it is safe to say that he never had more appreciative audiences than those which applauded him last week. Not a point of the delightful comedietta was missed, and Mr. Morris has reason to be gratified at his success. He was assisted by Walter Lennox, Sr., who made a hit as Mercier, and by Jane Lennox and Frederick A. Thomson, who filled the roles of the young lovers satisfactorily. Caron and Herbert, the comic acrobats; Leonidas' trained cats and dogs, and the Royal English Hand Bell Ringers repeated the hits they made the week before. The Meers Brothers presented their new act, "the endless wire," here for the first time and it made a big hit. Mattie Wilkes, a colored prima donna, made her first appearance here and scored a great success. She is pretty and has a very engaging manner. She sang "Dreams" and "The Last Rose of Summer" with telling effect, and was recalled repeatedly. The Borellia, with their musical absurdity, made a hit as usual, their efforts at fun making being warmly appreciated. Frank Latona presented a combination of fun and music which proved very pleasing. His trick mule and spokeless bicycle are still helping him to make his hit. Annie Whitney sang some taking songs in fetching style and was liberally applauded. Conwell and O'Day shuffled their feet in lively style and gave one of the best exhibitions of buck dancing ever seen here. The Silvers sang "Take Back Your Gold," which promises to become very popular, and several other songs, with appropriate stereopticon illustrations. The Herald Comedy Quartette went through the antics common to aggregations of this kind.

it did on its first presentation here. They also sang "Nellie Tracy" and other songs with their usual success. Dainty little Leola Mitchell sang a new coon song with a funny little cake walk interlude which took the house by storm and won her a well deserved encore. She continued to sing about her little brother's "twouseys" with great success and finished her turn with the selection from Il Trovatore as usual. The Sisters Nicholas, with their white dresses and black faces, and their very entertaining imitation of real wenches, met with great favor. They have invented some very cute new sayings which will soon become part of the slang of the day. Madeline Marshall and Kitty Nelson did their "Cissy and I" specialty, making their first appearance at Koster and Bial's. Judging from the applause this will not be the last time they will be seen at this house. Mathews and Bulger closed the performance with their very funny dialogue, which they had brightened up for the occasion. Their act went with a rush and put the audience in a proper frame of mind to listen to the Graus Swiss Tyrolans and the Austrian Military Band on the roof. Merri Osborn made her first real simon pure appearance as vaudeville star (Gayest Manhattan didn't count) and made quite a success of the attempt to be amusing all by herself. The De Philipps in their eccentric dances were rewarded with a good deal of applause.

PROCTOR'S.—John W. Ransome made his reappearance after his short sojourn in London, and received a very warm welcome. It had been announced that he would impersonate David B. Hill, but he came on as usual made up as Croker. He told some new gags in his usual unctuous manner, and repeated some of the old ones which he has found useful heretofore. Charles R. Sweet, the piano tramp, who made such a pronounced

"THE PLANTATION BELLES."



THE SISTERS NICHOLS.

As a rule women, especially good looking young women, do not care to use a make-up on the stage which conceals their charms. Art is all well enough in its way, but Vanity generally wins the day with actresses, and they nearly always try to look as fetching as possible when in the glare of the footlights.

The Sisters Nichols, whose pictures in character appear above, are an exception to this rule. They saw a chance for an original idea, and bidding Vanity begone, concealed their good looks behind a thick coat of burnt cork, and blossomed out as two dusky belles. In consequence of their bravery they won an immediate and pronounced success; a success which means not only popularity, but a large and substantial addition to their bank account.

The Sisters Nichols, Mabel and Lulu, made their debut in the chorus of the Corned Opera company. Their talent soon showed itself and they began to play parts a short time after joining the company. After a season with the Baker Opera company, they originated their present specialty, and appeared in it with Hallen and Hart for three seasons with great success. They also played in the companies of Barney Ferguson and Corinne, continuing to present their unique act. Their first New York appearance was at Koster and Bial's, where their hit was so pronounced that they were engaged for the opening bill at the Standard Theatre, which was made up of star turns. They joined the Ida Fuller Vaudeville company early last season, and when that organization closed they toured the Keith Circuit and the leading vaudeville houses of the West, winning favor everywhere.

Several months ago they sailed for Johannesburg, South Africa, to fill a special eight weeks' engagement. Their success there was even more pronounced than in their own country. They went to the trouble of learning a lot of funny expressions in the Kaffir language, and they tickled the fancy of the Johannesburgers immensely. On their way home they stopped in London long enough to make a hit and get contracts for long return engagements.

They are now filling a four weeks' engagement at Koster and Bial's in this city, where their songs and dialogue are pleasing large audiences every night.

NEXT SEASON AT THE BROADWAY.

Weber and Fields' Broadway Music Hall, which will close June 6, will be reopened for the season of '97-98 on September 4. The form of entertainment will be the same as during the past season. The first burlesque will be American Made. It is a travesty on The French Maid, which will be produced by E. E. Rice next season. The stock company will include Marie Loftus, who will come over from London; Peter F. Dailey, and Sam Bernard, who will continue in his present position of amusement director. Kenneth Lee, who has written several sketches which have proven successful, will write the burlesques for this house next season.

ACCIDENT TO KAOLY.

Kaoly, the equilibrist, who has been playing a return engagement at Koster and Bial's, met with an accident on Wednesday evening which may compel him to give up performing entirely. He is very elastic and does some remarkable feats of back bending, including one in which he stands on a table and bends back until he picks up a handkerchief from the floor with his teeth. While doing this trick on Wednesday evening he strained a tendon and had to retire from the stage. It is to be hoped that his injury will not be permanent, as he is a very clever performer.

FLORRIE WEST GOING ABROAD.

Florrie West, whose picture appears elsewhere, has finished her season with Tony Pastor and will sail for England in a few days. Miss West is popular on both sides of the ocean and is sure of a hearty welcome when she reaches England.

VAUDEVILLE JOTTINGS.

Leslie McDowell, and Beach met with great success at Kerman's Theatres in Baltimore and Washington the weeks of May 17 and 21.

Lottie Collins is again appearing at the Palace. She has three new songs, "Fancy Me," "A Semi-Detached Young Lady," and "A Bicycle Marriage."

Dan Collier is among the coming attractions at Tony Pastor's.

Kenneth Lee is writing a short comedy for Pauline Fletcher, which she will present in the vaudeville

house. Miss Fletcher made quite a hit recently with Clara Morris.

The Nawns will close their season about the middle of July, and Tom Nawns will then begin active preparations for his starring tour in Shantytown, under Robert Fulgora's management.

Billy McClain and his wife, Madame Cordelin, have closed a very successful season with Darkest America, and will rest for the summer. They have not settled their plans for next season.

"Melinda Jenkins' Wedding Day" is the name of the new song introduced last week for the first time anywhere by Leola Mitchell. "The Living Doll." It was written by Arthur Gillespie.

The Elinore Sisters, who closed a long and successful season with the Bentz-Santley company on Saturday, opened at Tony Pastor's yesterday. They will put on an entirely new act, written for them by Maurice E. McLoughlin, in a week or two. May Elinore is singing a new waltz song called "Molly Prancer" with great success.

Frencelli and Lewis are considering an offer to go abroad next year.

Ivan Groboff, the Russian boy pianist, will make his American vaudeville debut at Keith's next week.

Steve Brodie will be a member of Gus Hill's New York Stars next season. He will appear in a new sketch especially written by E. W. Townsend, author of Chinaman Fadden.

Mark Murphy and his wife are playing at Schermer Park, Baltimore, this week.

Leona Lewis, "The Little Gem," has signed with Hopkins' Trans-Oceanic company No. 1 for next season.

Bernard's Broadway Burlesquers will be sent on the road next season by Weber and Fields.

Hurtig and Seamon managed the floating vaudeville show given on the steamer A. M. Church last Sunday. The artists included Bernard Dyllin, Alice Hanson, Shayne and Worden, The Golden Gate Four, Russell and Franklin, and Emma Carus.

Hodges and Launchmore joined the Black Patti's Troubadours at the Pleasure Palace last week.

Alice Atherton will play a four weeks' engagement at Koster and Bial's, beginning November 1. She is under engagement to E. E. Rice, who will loan her to Koster and Bial for this engagement.

The New York Press Club will attend the performance at the Olympia Roof Garden to-night.

Signor and Madame Borelli, the singing comedy duo, sail for Europe June 3 on the *Friedrich der Grosse*. They open June 20 at the Kursaal, Geneva, Switzerland, for four weeks, after which they will visit Lucerne, Zurich, Munich, and Berlin. They will reach London October 18, when they begin an engagement at the Tivoli, Canterbury, and Paragon. Their time is booked solid up to next May.

Vida Keane is at the Grand Opera House, Nashville, Tenn., this week, doing her character change slack wire act. She expects to join a stock company in the South to play soubrette parts.

Nina Diva, the French singer, is the star of the bill at the Schiltz Pavilion at the Nashville Exposition.

The Philadelphia Cricket Club, which sailed for England last Wednesday, occupied boxes at Koster and Bial's on Tuesday evening.

Hilda Thomas has postponed her London engagement for one year and has signed with Gus Hill's New York Stars for next season as a special feature.

Stanley Whiting made the hit of the bill last week at Keith's Boston house. The entire press of the Hub united in praising his act, which is pronounced one of the most original and entertaining features ever seen in Boston.

Joe J. Sullivan writes to correct a statement in last week's Mirror, which made it appear that he is to burlesque Major Gleason in a performance at Bergen Beach this summer. Mr. Sullivan has not been engaged for this production. Instead, he and Carrie Webber will introduce a new sketch in vaudeville, beginning at the Olympic Theatre, Chicago, June 29.

Robert Fulgora has engaged Henry Hessler, a very clever tenor, for his Trans-Oceanic. Mr. Hessler will do an entirely new act. Genaro and Bailey have also been engaged by Mr. Fulgora.

When Papinta starts with Hopkins' Trans-Oceanic next season, she will have an outfit of new mirrors, made to her order in Paris at an expense of \$1,200.

Goggin and Davis, comedy acrobats, are one of the strongest features of Black Patti's Troubadours at the Pleasure Palace. They have played a thirty-six weeks' season with the Troubadours.

Kruger, a sharpshooter, while attempting to shoot an apple from his sister's head, with his back toward her, and aiming with the assistance of a mirror, shot the girl through the head. She died a few minutes after. The occurrence took place on May 24 at a theatre in Berlin.

Stinson and Merton are resting at present. Mr. Stinson is at his home in Indianapolis, suffering from a sprained foot, and his wife has been unwell since they closed their engagement in Litt's theatres in St. Paul and Minneapolis.

May Campbell, a variety performer, overheard her husband and Maud Devere planning an elopement in St. Louis the other day, so she took a revolver and shot them both. The man's wounds are thought to be fatal.

Madge Ellis recently played a very successful engagement in Belfast, Ireland. She was presented with a diamond brooch in the shape of a shamrock by some enthusiastic admirers on the closing night of her engagement.

Joseph Wheelock will be seen at Proctor's shortly in a new sketch by Augustus Thomas which was originally written for Robert Hilliard.

On the cool nights last week the performances at Olympia were given in the auditorium instead of on the roof.

The Boney Children danced one evening on the map of Ireland at the Irish Fair now being held at the Grand Central Palace in this city.

O'Brien and Wright are rehearsing a lot of new songs which they will introduce in their act. Fred Dauterfeld has painted a number of new scenes for Proctor's Theatre.

The specialty of the Rogers Brothers was the brightest thing in A Round of Pleasure, which was produced at the Knickerbocker Theatre last week. They told the same jokes as they always do, but they were so much brighter than the libretto of the piece that they were received with great approval.

Fields and Lewis have decided not to separate after all. The dispute between them has been settled, and they will continue together next season.

VAUDEVILLE PERFORMERS' DATES.

Asheys, The—Keith's, N. Y., 31 June 5, Bijou, Boston, 7-12.
Andrews, Pearl—Lagoon, Cincinnati, 31 June 5.
Adams, Four—Music Hall, Atlantic City, N. J., 24 June 5, Pastor's, N. Y., 7-12.
Albertus, Bertram and Weston—Keith's, N. Y., 31 June 5.
Bogart and O'Brien—Proctor's, N. Y., 31 June 5.
Bills, Magills and Bills—Proctor's, N. Y., 31 June 5.
Bloom and Cooper—Keith's, N. Y., 31 June 5.
Bartelmas—Proctor's, N. Y., 24 June 5, Huber's, N. Y., 7-10.
Couthon, Jessie—Olympic, Chicago, 31 June 5, Haymarket, 7-12.
Cuthon, Freds—Keith's, N. Y., 7-12.
Curtis and Gordon—Pastor's, N. Y., 31 June 5.
Cude and Kingsley—Keith's, Boston, 31 June 5.
Castilians, Five—Keith's, Boston, 7-12.
Clivette—Schiller, Chicago, 17-23, Masonic Roof, in definite.
Conway and Leland—Hopkins', St. Louis, 31 June 5.
Chappelle Sisters—Music Hall, Rochester, 31 June 5.
Clorson Park, Jamestown, N. Y., 7-12.
Daly and De Vere—Keith's, N. Y., 31 June 5.

VAUDEVILLE.

VAUDEVILLE.

GOGGIN AND DAVIS

The Comedy Acrobats.

Closing the Otto with

BLACK PATTI'S TROUBADOURS FOR 36 WEEKS.

A BIG LINE

AT PROCTOR'S PLEASURE PALACE.

Address 265 W. 40th Street, top floor, City.

THE COMEDY STARS,

JOHN J. BURKE AND GRACE FORREST

EX TOUR—AROUND THE WORLD WITH THE

FLYING JORDAN VAUDEVILLES.

Address THEATRE ROYAL, Sydney, N. S. W.

LEW DOCKSTADER

Permanent address, 16 W. 27th St., care Spaulding & Gray.

Vaudeville Managers, KEEP YOUR EYE ON

CHAS. C. BLANCHARD AND WRIGHT LETTIE

In their Original Rural Comedy-Sketch,

"HEZEKIAH'S VISIT TO THE CITY."

All new Singing and Dancing Specialties. Not one dull minute, and there are twenty of them.

NOW BOOKING SEASON 1897-98. For open time address C. C. BLANCHARD, 367 W. 31st St., N. Y. City.

MAX S. WITT

Pianist and Musical Director,

Composer of "Grace O'More," "My Little Circus Queen," and other hits.

With JOS. W. STERN & CO., Music Publishers,

45 E. 20th St., NEW YORK CITY.

"My Wife's Sweetheart,"
"A Glimpse of Bohemia,"

Two neat sketches, especially adapted to the legitimate in Vaudeville. Address ELSAIDE WILLIAMS, Barrett House, New York City.

LEADING AMERICAN GYMNASTS.

THE DONAZETTAS

Forming the wonderful human bridge with

THE SPAN OF LIFE CO.

Communications to L. DONAZETTA, as per route.

ARENA.

RACINE, WIS. Stang Brothers' one-ring circus at moderate prices filled their tents May 17-19; fine show. Great United Show pitch their tents here 25-7. Rogers and Castello, who have been in vaudeville the past season, organize as a circus and start out 27, spreading their tent here 27-9.

MARLBORO, MASS.—Ward's Great London Shows was here May 25 to fair business. Rather a small aggregation. Washburn Shows are billed for 3. Robinson and Franklin Brothers' Shows will be here 9.

GREELEY, COL. Ringling Brothers May 22 to fair business. It is the finest circus ever seen here.

LYNN, MASS.—John Robinson and Franklin Brothers' Circus is billed for 4. Buffalo Bill and his rough riders come 9.

MIDDLETOWN, N. Y.—Forepaugh-Sells Brothers' Circus showed here May 21 to a very large house both afternoon and evening; first-class performance.

WARRENSBURG, MO.—Harvey Harrison, of Mill Brothers, with Ringling Brothers' Circus, spent May 23 with his mother here.

FRANKFORT, IND.—Sun Brothers' Show May 21 to fair business afternoon and evening.

LEADVILLE, COL.—Walter L. Main Circus appears May 28.

POTTSVILLE, PA.—Forepaugh and Sells Brothers' Circus 2.

ELMIRA, N. Y.—Bob Hunting's Circus will be here July 18.

HAGERSTOWN, MD.—The Wallace Show is coming June 22.

COLORADO SPRINGS, COL.—Ringling Brothers' Circus May 19 to 15,000 people.

BINGHAMTON, N. Y.—Bob Hunting's Circus had fair business May 24, 25.

LYONS, KAS.—Walter L. Main Shows were greeted by a big audience May 21.

BURLINGTON, VT.—Buffalo Bill's Wild West comes 17.

CONHOES, N. Y.—Robinson and Franklin Brothers' Circus afternoon and night May 22 to crowded tents; audience pleased.

MANCHESTER, N. H.—Buffalo Bill's Congress of Wild Riders 4.

PITTSFIELD, MASS.—John Robinson and Franklin Brothers' Circus exhibited here at Wachonah Park May 26 to good business, and two good performances were given.

ORANGE, N. J.—The Adam Forepaugh and Sells Brothers' Circus exhibited here May 25 to large attendance. The performances were first-class in every respect. Everything was given as advertised.

SOUTHBRIDGE, MASS.—Leon W. Washburn's Circus gave two performances to good business May 24.

NEWARK, N. J.—The Adam Forepaugh and Sells Brothers' Circus gave two performances May 23 to big business. Many interesting and marvelous features were introduced, which gave the utmost satisfaction.

AKRON, OHIO.—Norris Brothers' Dog and Pony Show to capacity of tent gave three performances May 21, 22. The show is first class, and the people were well pleased.

PORTAGE, WIS. Lemmon Brothers' Circus comes 12.

CORRY, PA. Wallace's Circus gave two satisfactory performances May 21 to good business.

DIXON, ILL.—Capt. W. D. Amant's Tent Show began the week of May 24 to big business.

ALBURN, IND.—La Paul's Circus comes 4.

OBITUARY.

Charles Kemble Hillyard shot and killed himself and his thirteen-year-old son, William, at Brooklyn, on May 25. He was grand nephew to Charles Kemble, and second cousin to Fannie Kemble, and had at once been a member of the Wallace's Theatre company, playing also with many touring stars, among them Charles Fechter. The father had been morose for some time and his murder and suicide are believed to have been the result of insane imaginings. He left a long letter which ramblingly sought to excuse the crime because of the illness of its perpetrator and the impossibility of securing work.

Charles Ryley, the English baritone, died at London recently after a short illness, having left the cast of The Yashmak only a few days before his death. He came to America with The Gaiety Girl in 1891. His first appearance was in Princess Ida in 1894, and he had played a part in nearly all of the Gaiety successes since that time. He was thirty-five years old.

Frances Josephine Sutherland (Joie Sutherland) died on May 24, at the residence of her parents, 366 Walnut Avenue, Chicago. She had just returned from California, and her illness was very sudden.

Mrs. William Hallock (May Thomas) died on May 24, at the Seton Hospital, Spuyten Duyvil, N. Y., of consumption, aged twenty-eight years. The remains were interred on May 25 at Evergreen Cemetery.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—While engaged in the preparation of a number of distinct novelties for the summer season, Manager Hopkins has a very attractive bill of entertaining features for the patrons of his ever popular and prosperous Chicago theatre this week. The dramatic revival offers one of the strongest attractions in this line that has yet been attempted by the capable and versatile stock company. This is the first time the piece has been presented at popular prices. The olio is headed by Ole Haydon, whose phenomenal contrabass vocal accomplishments have advanced her to great popularity. There is no stronger comedy sketch than that presented by The Rays—Johnnie, a bright comedian, assisted by Emma, a good singing comedienne; they are always welcome; the Dillon Brothers, up-to-date song composers and parody singers, have a lot of good songs; Hayden and Hetherton present a new specialty full of fun and brightness. The Cinematograph displays a number of new and marvelously distinct motion pictures. Business is big, and the summer season at this house promises to be very profitable.

Clifford's Gaiety: Little Miss Chicago in Gay Paris had its initial production last Sunday night. It promises to be something novel, combining burlesque, vaudeville and minstrelsy. Manager Harry B. Clifford spared neither pains nor expense to make it a finished production. The piece is different from anything that has heretofore been put on here, and should become a very popular style of entertainment. The cast is made up of many clever people who have never appeared at this house before. New and brilliant costumes, scenery, etc., have been provided. Al. Wilson, Fanny Bloodgood, Barney Fagan, Henrietta Byron, Gus Bruno, Bessie Phillips, Marie De Campi, Ben Shields, Charles Belmont, Chris Bruno, and many others are in the cast. There will be opportunity to review the performance later.

Masonic Temple Roof-Theatre: Managers Bosman and Landis are meeting with splendid success with their enterprise, and although the weather has been a trifle against Summer attractions, their business has been good. This week another excellent bill is offered, with that bright comedian, Lew Dockstader, at the head of it. The Clara Schumann Ladies' Orchestra is a feature of the programme.

Chicago Opera House: This is the last week of the vaudeville season at this theatre, and a very strong bill is being offered, made up of the following artists: Maurice Barrymore and his co. in *A Man of the World*; Clifford and Huth, *Immense Comedy*; Dixie Brown, Smith and Fisher, *Fishers*; and Carroll, Barney and Russell, *John West*. Leonard and Fulton, the Zanukas, Fields and Salina, Murray Twin Sisters, Fountain City Four, and a one-act farce called *McFadden's Flats*. The opera season opens June 7.

Haymarket: One can always find a good show at Jay Rial's West Side Theatre, and one has to be early if he desires to secure a seat; standing room is offered at a premium. The entertainers this week are: Johnny Carroll, Patricia, McCale and Daniels, Mile Almos, Quisley Brothers, Lina Mae Crowe, Maddox and King, Dan Randall, Mendosa Sisters, Andy Adams, St. Clair and Lorena, Cora Merrill, and Bennington and Thompson.

Olympic: This very popular theatre continues to do a very large business, and it is to be wondered at, considering the many worthy attractions offered. Jessie Condit, a very clever monologist and a Chicago girl, is among the many that are being favorably received this week, and associated with her are: Harris and Walters, Melville and Conway, John World, LaVioletta and Jules Kusel, Hattie Anderson and The Bell Boy Quartette, William Foote, Deanna Brothers, J. C. Medway, Glose Brothers, Murphy and Moore, Agnes Atherton, Gorman and Fields, Swamy and Wolford, and Fields and Adams. Sam T. Jack's Opera House: The big combination bill is making a hit, and together with the specialties which are also offered the performance is a very attractive one. Manager Jack left last week for Europe. Sidney Eason has charge of affairs as heretofore.

Items: It is understood that Ferris Wheel Park will not open for a week or so owing to the present cool weather. Fanny Bloodgood arrived from New York last week; she will be the attraction of In Gay Paris. Tony Foster has been in Chicago for the past three weeks; he had a most successful engagement at each of the Kohl, Middleton, and Castle houses. It is said Colonel Hopkins will have another theatre next season, which will be located in Cincinnati. Up to now no one has taken the Great Northern Roof-Garden, although the place was quite successful last season.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): Business fairly good 24-25. The olio comprised Anna Dea, Lou Rochester, and Ida May, Barry and Hagen, and Martine Sisters. The attraction of the Ober Opera House held their annual benefit 25 and presented a good minstrel entertainment. Large attendance.

MUSKOGEE, MISS.—Lake Michigan Park: F. L. Reynolds, manager of the Opera House, will have charge of the vaudeville attractions this season, opening with the Ponté Band Brothers June 14 for a week. Other bookings are Professor Birmingham, ventriloquist, for week 25. Livingston, Brooks, and Robinson, musical artists, July 12.

JERSEY CITY, N. J.—The last week of the season at the Bon Ton Theatre introduced the Monte Carlo Burlesque 24-25 to fair patronage. The olio introduced the Fulton Brothers, Frank O'Brien, Fene Fernandez, John McVey, and Louise Montrose. Eva Swinburne, Larry Tooley, Rogers and Smilar, and the Orion Four, which includes Master Martin and Hi Tom Ward.

A dress rehearsal of Little Miss Brooklyn was held at Bergen Beach 25. The burlesque runs one hour and a half, employs twenty-five people, and has special scenery and costumes.

Manager Tom Dinkins has prepared a fine bill for his benefit at the Bon Ton 31.

The season at Satter's Casino, in Bayonne, commences 31 under the management of George A. Clarke, late of the Grand Opera House, New York. The people for the opening are Dixon and Lang, Froy and Fields, Crocco and Loring, and Lena Le Courier. Two shows daily. The pavilion and grounds have been thoroughly overhauled.

Harry Gates is to open a pavilion here 31 with a variety co.

Lord's Pavilion is doing a fine business, and the programme is a good one. Lord and Rowe, and Byron and Blanche are the cards.

Rappenhagen's Boulevard Theatre is meeting with success. Last week's people have been retained 24-25. **WALTER C. SMITH.**

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): An extra good bill noticed by business for the week. The feature was the sensational performance of Adgie and her Lions, a tempting of fate act that keeps an audience on mental needles. Marzello and Milley were very amusing in their bar act, and the Midgley made a decided hit in their juvenile sketch. Coming 24: Florette and the Four Fleurs De Lis, Al and Mamie Anderson, and Ed Lovell.

PROVIDENCE, R. I.—Rose Syddell's London Belles gave a very good entertainment at the Westminster 24-25. The bill consisted of burlesque presented by Rose Syddell, Eva Allen, W. S. Campbell, Billy Hart, and the full strength of the co., and a number of taking specialties by the Four Emperors of Music. Hart and Walling, Frye and Allen, and Campbell and Shepp. The Gay New Yorkers will close the regular season at this house week 31.

H. C. RIPLEY.

MANSFIELD, OHIO.—Casino (E. R. Endly, manager): Prince O'Kale's Japanese Troupe May 31.

GRAND FORKS, N. D.—Ringling Brothers' will show here 8.

NASHUA, N. H.—Washburn's Circus appears here 3.

Married.

GORE-MORGAN.—Edward H. L. Gore and Bertha C. Morgan.

Died.

HALLOCK.—Mrs. William Hallock (May Thomas), at Spouten Duvril, N. Y., of consumption, aged 25 years.

HILLYARD.—Charles Kemble Hillyard, at Brooklyn, N. Y., on May 25.

RYLEY.—Charles Ryley, at London, aged 35 years.

SUTHERLAND.—Frances Josephine Sutherland (Joie Sutherland), at Chicago, Ill., on May 24.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADA REHAN (Augustin Daly, mgr.): Chicago, Ill., May 24-June 5.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal., indefinite.

A MONEY ORDER (Jas. F. Fulton, mgr.): Oshkosh, Wis., May 31-June 2, Sheboygan 3-5.

AGNES CARLTON (Alphonso Phillips, mgr.): Paducah, Ky., May 3-indefinite.

BUCKLER STOCK (Baltimore, Md., May 10-indefinite).

BEGGAR PRINCE (F. A. Wade, mgr.): Chamberlain, S. D., June 1-3, Mitchell 4, 5, Salem 6, Yankton 7-9.

BANKSON STOCK (Cheboygan, Mich., May 31-June 5, Sault Ste. Marie 7-12).

BECK, CHAVEN & BRACKETT: Warren, Ind., May 31-June 5.

CUNNINGHAM COMEDY: Washington, D. C., May 10-indefinite.

CHARLES OLCOTT (Augustus Pitou, mgr.): Mid-dletown, N. Y., June 1, Newburg 2.

CULHANE-ST. FELIX (Will E. Culhane, mgr.): Poughkeepsie, Va., May 31-June 5, Hinton, W. Va., 7-12.

CHICAGO COMEDY (Edward Forsyth, prop.): Thos. K. Clayton, mgr.: Colorado Springs, Col., May 31-June 1, Pueblo 2-4, Trinidad 5-7, Canyon City 8-10.

CASTLE SQUARE THEATRE COMEDY (Tony Cummings, mgr.): Boston, Mass., May 31-indefinite.

CIRQUE GIRL (Augustin Daly, mgr.): New York City, May 31-indefinite.

DAN MCCARTHY (Jesse Burns, mgr.): St. John, Que., June 1, Glenbrook 2, Three Rivers 3, Quebec 4, 5, Riviere Du Loup 7, Presque Isle, Me., 8, Houlton 9, Woodstock, N. B., 10, 11, St. Andrews 12.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York City Dec. 28-indefinite.

EUGENE BLAIR (Robert Downing, mgr.): Minneapolis, Minn., May 10-June 5.

FANNY RICE (George W. Purdy, mgr.): New York City May 10-indefinite.

FOREPAUGH STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa., indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Akron, O., May 31-June 5.

FLORA STANFORD (Joe G. Glasgow, mgr.): Saratoga Lake, N. Y., May 31-June 5, Lake Placid 7-12, Tupper Lake 13-18.

FRANK E. LONG: Lake Linden, Mich., May 31-June 5.

FORESTER COMEDY: Geneva, N. Y., May 26-June 2.

GRIFFIN-NEILL STOCK: St. Paul, Minn., May 17-indefinite.

GENTLEMAN JOE: Chicago, Ill., May 24-indefinite.

GOOD MR. BEST: Boston, Mass., May 17-indefinite.

GRAHAM EARLE (Chas. Roskum, mgr.): Chicago, Ill., May 29-June 2.

GRACE HESLER: Story City, Ia., May 31-June 5, Esterville, 7-12.

IRVING FRENCH: Fulton, N. Y., June 2-5.

JUNO LAMBERT (J. H. Lambert, mgr.): Bayfield, Wis., May 31-June 5, Ashland 7-12.

HARTIGAN DRAMATIC: Reed City, Mich., June 1, Cadillac 2.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Montreal, Can., May 31-June 12.

KIRKE COMEDY: Council Bluffs, Ia., May 24-June 5.

KATIE PUTNAM: Los Angeles, Cal., May 24-indefinite.

LITTLE TRIXIE (Fred Robbins, mgr.): Ticonderoga, N. Y., June 1, Ft. Edward 3, Glens Falls 4, Saratoga 5.

MYSTICIST MR. BUGLE: New York City May 3-indefinite.

MAY FROM MEXICO (Smith and Rice, mgrs.): New York City April 18-indefinite.

MIDNIGHT BELL: Chicago, Ill., May 24-June 5.

MYRA COLLINS (Harper and Collins, mgrs.): Carthage, N. Y., May 31-June 5.

MOGIAN GIBNEY: Madison, Wis., May 31-June 5.

NAT C. GOODWIN: San Francisco, Cal., May 12-indefinite.

NEVER AGAIN (Charles Frohman, mgr.): New York City March 8-indefinite.

OSCAR P. SIBSON: Houston, Tex., May 10-June 6.

ROUND OF PLEASURE: New York City May 24-indefinite.

REDMOND DRAMATIC: Chippewa Falls, Wis., May 31-June 5.

SHUGGLES: Portland Ore., May 31-June 5.

THE SPOONERS (Edna May and Cecil Spooner, R. A. Spooner mgr.): Bloomington, Ill., May 31-June 5.

THOMAS Q. SHANROCK: Chicago, Ill., April 18-indefinite.

TWO LITTLE VAGRANTS (Chas. Frohman, mgr.): Chicago, Ill., May 10-indefinite.

TAYLOR DRAMATIC: Birmingham, Ala., May 24-indefinite.

THE ALDERMAN (Odell Williams): The Farnham Stock City, Ia., May 31-June 5, Des Moines 7-12, Lincoln, Neb., 14-19.

VAN DYKE AND EATON: Cedar Rapids, Ia., May 31-June 5.

WARD AND VOLES (E. D. Stair, mgr.): Butte, Mont., May 31-June 1, Helena 2, Grand Forks, N. D., 3, Fargo 4, Minneapolis, Minn., 6-8, St. Paul 9.

WARNER COMEDY (Ben R. Warner, mgr.): Austin, Minn., May 31-June 5.

WHITNEY COMEDY (R. A. Crolius, mgr.): Le-cornia, N. H., June 1, St. Johnsbury, Vt., 2, Berlin, N. H., 3-5, Middleford, Me., 7-12, Portland 14-19, Newport, R. I., 21-23.

WHIRL OF THE TOWNS: New York City May 35-indefinite.

OPERA AND EXTRAVAGANZA.

ASKIN OPERA: Kansas City, Mo., May 3-indefinite.

ANDREWS OPERA: Dubuque, Ia., May 31-June 5.

CASTLE SQUARE OPERA (C. M. South-wall, mgr.): Philadelphia, Pa., indefinite.

CASTLE SQUARE OPERA (C. M. South-wall, mgr.): Washington, D. C., April 18-indefinite.

CASTLE SQUARE OPERA (C. M. South-wall, mgr.): New York City, May 31-June 5.

COLUMBIA OPERA (Charles L. Young, mgr.): Portland, Ore., May 29-June 5.

DANROCK SYMPHONY CONCERT: Philadelphia, Pa., May 29-indefinite.

DE WOLF HOPPER (B. D. Stevens, mgr.): Denver, Col., May 31-June 5, Pueblo 7, Colorado Springs 8, St. Joseph, Mo., 10, Kansas City 11, 12, Quincy, Ill., 14, Galveston, 15, Peoria, 16, Detroit, Mich., 17, Buffalo, N. Y., 18, 19.

EMPIRE OPERA (J. E. Furling, mgr.): Syracuse, N. Y., May 31-indefinite.

EXCELSIOR, JR.: Los Angeles, Cal., June 1-3, Kansas City, Mo., 6-12, Chicago, Ill., 14-indefinite.

FRANK DANIELS (La Shelle and Clark, mgrs.): New York City April 18-indefinite.

FRENCH OPERA: San Francisco, Cal., March 15-indefinite.

GILMERE OPERA: St. Louis, Mo., May 10-indefinite.

GIRL FROM PARIS (E. E. Rice, mgr.): New York City indefinite.

GRAT COMIC OPERA: Nashville, Tenn., May 3-indefinite.

HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21-indefinite.

LEWIS BAND: Wheeling, W. Va., June 1, Zanesville, O., 2, Dayton 3, Lexington, Ky., 4, Louisville 5, 6, John W. Braham's ORIENTAL AMERICA: Paisley, Scotland, May 31-June 5.

LILLIPUTIANS: San Francisco, Cal., May 31-June 5.

LYRIC OPERA: Baltimore, Md., May 24-indefinite.

MACKAY OPERA: Flint, Mich., May 31-June 5.

METROPOLITAN OPERA: Cincinnati, O., April 12-indefinite.

PRINCEY UNITED STATES BAND: New Orleans, La., May 2-July 3.

SHAMUS O'BRIEN: San Francisco, Cal., May 3-indefinite.

SPANISH JUVENILE OPERA: New Orleans, La., April 28-indefinite.

SOURA'S BAND: Sherbrooke, Que., June 1, St. Steph-ena, N. B., 2, Fredericton 3, St. John 4, Moncton, N. S., 5, Charlottetown, P. E. I., 7, New Glasgow, N. S., 8, Halifax 9, Kentville 11, Yarmouth 12, Boston, Mass., 13, Newport 14, Manhattan Beach, N. Y., 15.

WHIRL OF THE TOWNS: New York City, May 31-indefinite.

WILBUR OPERA (Maud Daniel, mgr.): Rochester, N. Y., May 3-indefinite.

WILBUR-KERWIN OPERA: Detroit, Mich., April 12-indefinite.

VAUDEVILLE.

AL. REEVES: Buffalo, N. Y., May 31-June 5.

BLACK CHUCK BURLESQUE (Joseph Jermom, mgr.): New York City, May 24-indefinite.

MRS. FISKE

In the Phenomenally Successful Play,

Tess of the D'Urbervilles

By LORIMER STODDARD.

From Thomas Hardy's celebrated novel (copyrighted by Harper and Brothers).

TOUR OF THE PRINCIPAL CITIES BEGINS IN OCTOBER.

Address all communications to

CHARLES E. POWER, Manager,
1433 Broadway, New York.

TO MANAGERS AND AGENTS.

I control and own the following successful plays which I am prepared to let on royalty to responsible parties, either for repertoire, by the week or season:

CHAMPAGNE AND OYSTERS.—One of the funniest and most successful farce comedies of recent years. Short cast and easily staged.

A DAYLIGHT MASQUERADE.—A laugh from beginning to end. Short cast, easily staged, dazzling male comedy part.

MONEY BAGS.—"A dramatic sunburst of pathos and tomfoolery." Short cast, costumes, and one special scene required.

A WARRIOR BOLD.—Military Comedy. Very bright and effective. Uniforms (British) and one special scene required.

All these plays have been produced with great success. Address J. W. SHANNON, Care J. J. SPIES, 102 W. 34th Street.

MAHLER BROS. 6th Ave. and 31st Street, NEW YORK CITY.

We carry a complete assortment of all Theatrical Preparations such as Powders, Rouges, Grease Paints, and Make-ups; also Make-up Boxes and a full line of Imported and Domestic Perfumeries, Toilet Waters and Soaps.

SPECIALTIES IN LADIES' DANCE SKIRTS AND DANCE DRAWERS.

Chicago Tribune, Dec. 7, 1896—"Tennessee's Partner is a pure Hartean romance, stronger in action and infinitely more consonant in the phase of life it depicts than 'Sun', while it has all the latter's delicacy and richness of character."

Second Season TENNESSEE'S PARTNER Opens Aug. 16

ARTHUR C. AISTON, Proprietor and Manager, Room 7, B'way Theatre Bldg., N. Y. City.

BLACK PATTI TROUBADOURS (Voolkel and Nolan, mgrs.): New York City May 17-indefinite.

CLARA MORRIS VAUDEVILLE STARS: Washington, D. C., May 31-June 5.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): Toronto, Ont., May 31-June 5.

GAY NEW YORKERS: Providence, R. I., May 31-June 5.

JOHN W. ISHAM'S OCTOBEROONS: Washington, D. C., May 31-June 5.

LADIES' CLUB (Leonie's): Baltimore, Md., May 31-June 5.

MONTY CARLO BURLESQUE: Boston, Mass., May 31-June 5.

MONTY CARLO GIRLS: Brooklyn, N. Y., May 31-June 5.

NEW YORK STARS (Gus Hill, prop.; F. D. Ryan, mgr.): Philadelphia, Pa., May 31-June 5.

PARIS GAIETY GIRLS (Pickett's): Frostburg, Md., June 1, Washington, Pa., 2, Chambersburg 3, Allentown 4, Mendota 5.

VANITY FAIR (Gus Hill, prop.; Fred. J. Huber, mgr.): New York City May 31-June 5.

WILLIAMS' OWN (Sam A. Scribner, mgr.): Detroit, Mich., May 31-June 5.

MINSTRELS.

PRINCE AND WEST: Fargo, N. D., June 1, Duluth, Minn., 2, St. Paul 3, 4, Minneapolis 5, 6.

CIRCUSES.

BARNUM AND BAILEY: St. Louis, Mo., May 31-June 5.

BUFFALO BILL: Fall River, Mass., June 2, Lowell 3, Lawrence 4.

CLARK: Cookeville, Tenn., June 1, Livingston 2, Celena 3, Byrdstown 4, Albany, Ky., 5.

JEAVON'S: Morristown, Pa., June 1, 2, Peale 3, Snow-7.

LEWIS AND GALE HIPPODRONE: Reading, Pa., May 31-June 5.

PRESCOTT'S: Bluehill, Me., June 1, Ellsworth 2, West Sullivan 3, Winter Harbor 4, Millbridge 5.

RINGLING BROTHERS: Anacosta, Mont., June 1, Butte 2, Helena 3, Great Falls 4, Harve 5.

ROBINSON FRANKLIN SHOWS: Lawrence, Mass., June 2.

SATCHEL: Ravenna, N. Y., June 2, Coxsackie 3, Catskill 4.

WALLACE BROTHERS: Homestead, Pa., June 1, New Kensington 2, Kittanning 3, East Brady 4, Franklin 5.

WALTER L. MAIN: Lake City, Col., June 1, Gunnison 2, Salida 3, Jimtown 4, Alamosa 5, Silverton 7, Durango 8, Rico 9, Telluride 10, Ouray 11, Delta 12.

WELSH BROTHERS</

HENRI MEILHAC AND HIS WORK.

Henri Meilhac, the famous French playwright, was suddenly stricken with congestion of the brain last week in Paris, and but slight hopes are entertained of his recovery.

Henri Meilhac enjoyed a unique reputation as the chief collaborator in the writing of *Frou Frou*, *The Grand Duchess of Gérolstein*, *Belle Hélène*, *Carman*, and many other books of operas and plays of various styles. He was born in 1833, and when a boy entered the book trade. He relinquished this for journalism, and began his career as a dramatist in 1855 with a two act play which was produced at the Palais Royal Theatre and proved a failure. This was likewise the fate of his second piece, but in 1856 a comedy from his pen, called *Sarahande du Cardinal*, was received with much favor at the Gymnase. In 1860 M. Meilhac began to collaborate with Ludovic Halévy, and for twenty years they worked together, writing plays in great number and of great variety. Drama, comedy, farce, opera, and operetta seemed to be equally easy to these versatile playwrights. The first pronounced success of the partners was the book of Offenbach's *Belle Hélène*, and they followed it with many others for which the same composer furnished the music. *Fanny Lear*, *Vie Parisienne*, and *Frou Frou* are excellent examples of their ambitious five-act plays. *Fanny Lear* was the first of these, and was produced in 1868. It is a serious play, with a climax of wonderful effectiveness. One of its chief merits is the strength and truth of its portrayals of character. *Frou Frou* was the next long play written by the partners, and it was followed by many others. A peculiarity of these plays is a lack of unity. Each act might stand alone and be effective. The plays as a whole might be compared to a string of gems. It is, indeed, in the little one-act dramas that the talents of the collaborators shine most brightly. These miniature plays are etchings of French life—dainty pastels, with a background of truth enlivened and polished with sparkling wit. These plays are not, however, all limited to one act. Some are in five, and they range from gentle sentimentality to uproarious farce. Among the best of the longer of these are *Tricoche et Cacolet* and *Boule*, in which the most laughable comedy is built upon situations which contain the elements of truth.

While Meilhac wrote these plays in collaboration, it is the opinion of authorities that much of the credit for them is due to him. The few dramas which he wrote alone indicate that he might have produced the others without the aid of Halévy, while the latter's single efforts do not show that he would have been capable alone of such plays as *Frou Frou*. Meilhac has the more strength and individuality of style, and his touch is plainly discernible in all of the plays. It is probable, however, that Halévy brought a little technique to bear, and also exerted a softening influence upon their joint work.

ELSIE ADAIR IN AUSTRALIA.

The *Mirror's* correspondent in Adelaide, Australia, writes of the appearance there on April 3 of Elsie Adair and her American company. "Our little theatre, the Bijou," he writes, "is one of the prettiest in the colonies. It was crowded on the opening night of Elsie Adair's engagement, and those who came were delighted with the performance. Miss Adair sang 'Mamzelle,' which had never been heard here, 'I Want Yer, Mah Honey,' and other songs, and captivated everybody with her wonderful skirt dances, with their marvelous light effects. Hugh J. Emmett, comedian and ventriloquist, and Walter Vanderlip also made big hits, and the entire performance was a rare treat."

A SELF-MANAGED COMPANY.

Max Freeman, who organized the opera company now singing at the Bijou, has withdrawn from the management, and the company is managing itself, so to speak. Through its representatives, Fred Solomon and William Broderick, an arrangement has been made whereby the house will receive 40 per cent. of the receipts and the company 60 per cent., which will be divided among the singers upon the ratio of their original salaries. The house will pay for the orchestra. Instead of a change of bill, Erminie will be continued this week.

ENGAGEMENTS FOR BO-PEEP.

George Bowles and John R. Stirling have secured F. Richard Anderson to design the dresses for next season's production of Mr. Bowles' extravaganza, *Bo-Peep*. They have also signed Robert Dailey, brother of Peter F. Dailey, as principal comedian, and Helen Byron, of the Byron Sisters. Master Robert Bateman Stirling, a handsome boy and sweet singer, son of Manager John R. Stirling, of Buffalo, will make his professional debut in *Bo-Peep*.

FROHMAN TAKES ARTHUR'S PLAY.

Just before Charles Frohman sailed for England he heard a new play by Joseph Arthur. He went away without making up his mind about it, but on arriving in London he cabled Mr. Arthur an acceptance of it. The piece, Mr. Arthur says, is not a melodrama, but a story of country life. It has been named, tentatively, *The Salt of the Earth*, but in all probability another title will be selected.

MANAGER FRANK MURTHA ILL.

Manager Frank Murtha, of the Murray Hill Theatre, was stricken with paralysis on May 22 at his home, 51 West One Hundred and Nineteenth Street, in this city, and his illness was regarded as most serious. On Saturday, however, his condition was much improved, and it was said at the theatre that the manager would be able to return to his work on Monday.

THE TROUBADOURS' TROUBLES.

Bob Cole, who has been with The Black Patti's Fifty Troubadours all the season, got an idea into his head the other day that he was more important than the other forty-nine troubadours put together, and he told Managers Nolan and Voelckel that he would need just three times as much salary next season as he had been receiving. They demurred, and Mr. Cole, in order to hurry matters along, abstracted the music of Jolly Cooney Island, the opening burlesque, and took it away with him, as was related in *The Mirror* last week. The managers told Cole they realized that the show could not be run without him, and asked him if he would sign a cast-iron contract for next season at \$150 a week, with a clause to the effect that he must not ask for another raise during the season. He agreed, and then they asked him if he would bring the music back at once. He said: "Certainly!" When he had said this a detective, who was within hearing, arrested him for larceny. He was released under \$1,000 bonds for trial. He claimed in court that the music belonged to him. As the music was not returned, Mr. Nolan called the company together and engaged a competent musician to take down the notes as they sang the music of the piece. New orchestrations were made immediately, and Jolly Cooney Island moved along as merrily as before. Lloyd Gibbs and Billy Johnson resigned on account of Cole's trouble, but their action did not disconcert Voelckel and Nolan, who immediately engaged Hodges and Launchmere, and Billy McClain and Madame Cordelia, so that the company is now stronger than before. The business done by this aggregation of dusky talent during the past two weeks has been phenomenal. On Saturday night of last week, May 23, there were more people in the house than it had ever held before. Nolan and Voelckel had a flash-light picture of the audience taken, and the printed proof of the success of the company is now on exhibition at the Palace.

HARLEY TAKES GAYEST MANHATTAN.

Koster and Bial last Saturday rented to John F. Harley the scenery, costumes, printing, and rights of production for *Gayest Manhattan*. Mr. Harley will present the burlesque during June at a Summer resort near this city.

IN SUMMER PLACES.

Professor V. C. Minnelli and Mrs. Minnelli will summer in Chicago.

Jay L. Packard will spend the Summer in the Thousand Islands.

Frances Dennison, who was with Beerbohm Tree's company when he was in this country, will toy with the waves and cycle along the roads of Long Branch during June and July.

Meta Maynard, late of The Foundling company, is visiting friends in New York prior to a Summer rest in Newport.

Many actors from season to season find engagements through the medium of *The Mirror's* Professional Cards.

Florine Murry, of Jack and the Beanstalk, and Phil Staats, of *Hands Across the Sea*, are at their homes, Middletown, N. Y.

James H. Wallick will summer at Holyrood Farm, Circleville.

Belle Archer is at her home at Bayonne, N. J.

Maud Harrison and her mother will leave town soon to spend the Summer in a cottage in the vicinity of New York. Miss Harrison has not yet completed her plans for next season.

George Ober and his wife are at Hastings-on-the-Hudson for the Summer.

Helen Bell is at her home in West Winsted, Conn., where she will remain until August.

Maurice Samuelson, treasurer of the Fifth Avenue Theatre, accompanied by Gus Dunbar, will sail for Europe next Saturday. They will remain abroad about six weeks.

If you have not engaged for next season, why not try an advertisement in the form of a *Mirror's* Professional Card?

John A. Stevens will spend the Summer on his farm in Ulster County, N. Y. "I am looking forward to picking raspberries and potato bugs when I get up there," said Mr. Stevens, "and intend to see the crops stored in the barn before I come back."

Julia Marlowe sailed for Europe on the *Mongolian* last week. She will spend the Summer in London and Paris.

CHARLES E. BLANEY'S NEXT SEASON.

About this time 1308 Broadway presents a busy scene. Mr. Blaney is engaging the cast for *A Boy Wanted*, his brother Harry's big success of last season, and *The Electrician*, which will open August 14. An expensive cast will be engaged, and several new electric effects will be employed in this production. Harry James, general musical director of the Blaney attractions, and James T. Kelly, the clever comedian, are at work on the music of Mr. Blaney's latest work, *A Hired Girl*, in which Mr. Kelly will be starred. Two new productions, not the work of Mr. Blaney, will be produced during the season. The firm will give employment to over 150 performers next season. For the last four seasons Mr. Blaney's attractions, without exception, have played forty weeks.

ADAMS' EAST END THEATRE AT PITTSBURG.

Adams' East End Theatre, Pittsburg, Pa., has changed management, now being under the direction of W. N. Adams, a well-known young oil prince of the Smoky City. This house is located in a densely populated portion of the city, and is removed a number of miles from any other theatre, and twelve car lines almost pass the door. It is Mr. Adams' policy to play combinations at popular prices three nights each week. He has established an office in the Knickerbocker Building, where he is now booking the house. Already he has secured a number of excellent attractions for the coming season. With managerial ability and capital to make it go, it seems safe to predict that Adams' East End Theatre will meet with ready support.

MATTERS OF FACT.

Fannie Denham Rouse, for two seasons the Mrs. Fadden in *Chimmie Fadden*, is open to offers for the coming season.

The Opera House at Riverpoint, R. I., is the only theatre within a radius of twelve miles and a drawing population of 25,000. The number of attractions played is limited, and only first-class combinations can secure dates of Manager J. H. Thornton.

Specialty performers are wanted at Hover's Lake, Lima, Ohio, to open June 7. Manager Frank Walcott, whose address is 518 West Wayne street, Lima, wishes to hear particulars from child performers.

Many actors from season to season find engagements through the medium of *The Mirror's* Professional Cards.

Marie Bonfanti, the prima danseuse of original Black Crook fame, has opened a school for dancing at 54 Union Square.

Arthur R. Lawrence has been re-engaged with E. H. Sothern. He will spend the Summer abroad.

Alma Kruger, who has played leading parts with Louis James the past two seasons, has not yet signed for next year. She received some remarkably favorable notices for her work with Mr. James.

William S. Gill, who was in the original cast of *Pudd'nhead Wilson*, has continued with that attraction through the season just closed. He is a character comedian of ability.

The Masonic Opera House at Oskaloosa, Ia., will undergo thorough overhauling during the Summer months, reopening about August 23, for which date Manager E. M. Fritz offers a strong attraction a reasonable guarantee.

Pearl Eyttinger invites offers from vaudeville managers. She has a clever sketch, entitled *The Mystery of Myrtle's Mother*, in which she will play the leading part and be supported by an actor of recognized ability.

Professor V. C. Minnelli, late music leader of the McSorley's Twins company, is compiling a set of dramatic music.

Actors disengaged will find a valuable medium for engagement in *The Mirror's* Professional Cards.

Professional copies of the new song, "Don't Let Her Lose Her Way," by Max Witt, have just been issued by the publishers, Joseph W. Stern and Company.

The Springer Music Hall, at Cincinnati, which has been remodeled and improved, has a seating capacity of over 3,000, and is an excellent hall for concert and lecture purposes. It is centrally located and easily accessible.

Albert Hart has been especially engaged for the title-role in *Wang*, which will be presented by the Castle Square Opera company at Philadelphia commencing June 7.

Nita Allen will be at liberty after the close of *The Man from Mexico's* season at Hoyt's Theatre on Saturday night. Communications addressed to her in care of this office will reach her.

There has been quite a demand for the work by John Creahan, entitled, "Laura Keane's Biography." The press in reviewing this work, have nothing but words of praise for it.

Thomas Washington Wharmby has a number of four-act plays for sale on royalty to responsible managers.

A comfortably furnished twelve-room cottage, surrounded by a charming bit of picturesque grounds and within forty minutes of the Grand Central station, is offered for rent at Mamaronck for the summer months by "Moderate," care this office.

Arnold Daly has achieved immediate success in St. Paul, where his work with the Giffen and Neill company has been greatly commended.

The Saengerfest at Oshkosh, Wis., will take place June 25 to 27. As many strangers will visit Oshkosh, Manager J. E. Williams wants a good attraction for these nights.

Pedley and Burch have taken the management of the Temple Theatre at Owensboro, Ky., the only theatre in a city of 17,000. The fair dates for the week of October 4 are open.

Arthur C. Aiston will carry complete special scenery for Tennessee's *Pardner* next season. The models received indicate that the play will have magnificent settings.

It is wise policy for an actor to keep his name before managers by a card in *The Mirror*.

Maud Winter, the talented ingenue, has not yet closed for next season and is open to offers.

Carrie W. Colburn, the playwright and dramatist, may be addressed at 119 West Thirty-fourth Street.

Paul Gilmore will close his season with Chauncey Olcott this week. Mr. Gilmore essayed all the leading roles in Mr. Olcott's repertoire, winning high praise from press and public. His performance in *Sweet Inniscarra* was particularly pleasing to his critics.

Justice Lawrence on Friday last granted a decree of divorce to Annie Russell against Eugene Wiley Presbrey.

Francis Harvey, the English playwright, who is well known in this country through his melodramas, *The Land of the Living* and others, has been forced to give up business and go to the continent in search of health.

Howard P. Taylor has just finished a sketch called *My Little French Wife*, for Alexander Ely and Miss Brooks.

Kate Toncray left for her home at St. Louis last week. She will stop over in Chicago for a couple of days.

Summer season, commencing July 1. Wanted for Parlor Theatre (Opera House), Lewiston, Maine, all kinds of summer companies, burlesque, vaudeville, opera, or repertoire, three nights' or one week's engagements. Address Charles Horbury.

LATE VAUDEVILLE NOTES.

The Verdi Ladies' Quartette has been re-engaged for the Sunshine of Paradise Alley next season. They will probably sing in the leading vaudeville houses during the Summer.

The pool championship will be decided next week in the Garden of Palms at the Pleasure Palace. F. F. Proctor has offered a prize of \$1,000 to be contested for by Grant H. Ely, of Springfield, Ohio, the present champion, and Jerome K. Keogh, of Scranton, Pa. The contest will be held on June 7, 8, and 9, and will begin each evening at 11 o'clock after the performance in the theatre.

Fifty couples are expected to take part in the big cake walk at Proctor's Pleasure Palace this week. Three valuable prizes will be given and the winner will receive a cake big enough to feed all the cooks in Thompson Street for a week.

Tom Lutes, the great English jockey, occupied a box at the Pleasure Palace the other night.

Marshall Craig, the only colored equilibrist in the United States, has been especially engaged for the Black Patti's Troubadours at the Pleasure Palace.

Barney Fagan is singing a new song written by himself called "I'm Happy Neph Baby's Come," to Town.

Gertie Gilson has made a hit with a song called "Mr. Morton, Stop Your Courtin'."

Raymond Moore is singing *Horwitz and Bowers'* latest song, "There May Be Others Like Her, but They're Not in Town."

Sol Bloom, the Chicago song publisher, has established a branch in New York, which is under the management of William Lorraine.

It is said that Patricia, on account of her great success in the comedietta *A New Year's Dream*, which she presented a short time ago at Keith's Union Square, will star again next season. A farce comedy will be written for this dainty and clever artist, and *A New Year's Dream* will be worked in as the principal scene of the play. Patricia is now on the Western circuit, and will play a return engagement at Keith's on June 21.

R. G. Knowles, who has been in New York for several days past, sailed for England on Saturday. Mr. Knowles came to New York by way of San Francisco from Australia, where he had been performing for several weeks. He is booked to open in London in June, having a two years' contract with the Syndicate halls.

Lee Richardson, the trick bicyclist, accompanied by his father and mother, arrived in the city last Saturday after a European trip. The young artist appears to have thoroughly recovered from his recent, serious illness at London.

Saharet, the great Australian dancer, closed with Rich and Harris' *The Good Mr. Best* on Saturday, May 29, in Boston. She was engaged as a special feature for two weeks, and proved herself one of the greatest artists in her line ever seen in Boston. The entire press of the Hub united in praise of her work. She was booked to open at the Palace in London this month, but sent her contracts back to have her opening postponed until July. The managers of the Palace refused to make the arrangement, so Saharet has decided not to go to Europe at all. She will fill engagements in several high-class vaudeville houses until the middle of the Summer.

The Marquis Matsumoto, with several Japanese friends, occupied prominent boxes at Koster and Bial's on Friday evening.

William Black, late manager of the Lyric Theatre, Hoboken, signed a contract to manage a tour of *Pain's Fireworks* through the State of New Jersey. Mr. Black has taken up his residence in Jersey City.

AUBURN, IND.

HENRY'S OPERA HOUSE

New and up-to-date. Seats 700. Junction of L. & M. & S. Wab. and B. & O. R. R. Population to draw from, 5,000 to 7,000. All dates protected.

J. C. HENRY, Prop. and Mgr.

ALTON, ILL.

THE TEMPLE

Population, 2,000. Seats 1,000.

NEW MANAGEMENT.

Entirely refurbished. Ready for 1897-98 booking. High grade opening attraction wanted.

GOSSAU, CRANER & CO., Mgrs.

OWENSBORO, KY.

NEW TEMPLE THEATRE

UNDER NEW MANAGEMENT.

Population, 17,000; ground floor capacity, 1,000. Only Theatre in the city. Steam heat, gas and electricity. Now booking for 1897-98. Fair week opens Oct. 4 to 9.

PEDLEY & BURCH, Managers.

RIVERPOINT, R. I.

THORNTON'S OPERA HOUSE

Good attractions wanted for 1897-98. Only Opera House within 12 miles of us; drawing inhabitants of 25,000. Seating capacity, 1,200. None but first-class attractions need apply. Address

J. H. THORNTON, Manager.

STAGE DANCING.

C. CONSTANTINE, 2 Union Square, teaches up-to-date artistic stage dances. Terms, Summer prices. Call Circular. My pupils: Nabel Clark, Clayton, Dejo, St. Tel. others.

RENT FOR SUMMER AT MANA-

RONECK, N. Y., 40 minutes from Grand Central Station, N. Y., a twelve room furnished cottage, one mile from station. Large, picturesque grounds, stabling, garden fruit and shade. Immediate possession to responsible party. Address "MODERATE," *MIRROR* office.

OPEN TIME. SAENGERFEST.

June 25, 26, 27, three nights. Wira.

J. E. WILLIAMS OPERA HOUSE, - - OSHKOSH, WIS.

DOROTHY L'HÔTE

Comedy and Light Emotional LEADS.

AT LIBERTY SEASON '97 and '98.

Address *MIRROR*.

Neil - THE LITCHFIELDS - Stella

Yankee Mimic and The Actress-Musician. Invite Offers for next Season. Address 452 W. Madison St., Chicago, Ill.

MR. KENNETH LEE

Sole Author and General Stage Manager for MESSRS. WEBER & FIELDS, '97-'98.

Special writer for Miss Clara Morris, Mr. and Mrs. Sidney Drew, Mr. Mack Rantlin, George C. Boniface Sr., etc., etc.

At Liberty to Contract for Sketches. Address care of WEBER & FIELDS.

NEW YORK THEATRES.
HOYT'S THEATRE 24th STREET, near Broadway.
 HOYT & McKEE, Props. and Mgrs.
 LAST WEEK OF H. A. DU SOUCHE'S
 FARUCIAL SUCCESS.

THE MAN FROM MEXICO

Presented by the
Smith & Rice Comedians.
 30th Time, June 4, Souvenirs.
 Evenings at 8:30. Matinee Saturday.

KNICKERBOCKER THEATRE
 Cor. 38th St. and Broadway.
 AL. HAYMAN & CO., Proprietors.
 "A REAL ROUND OF PLEASURE."—Herald.

A ROUND OF PLEASURE

Under stage direction Mr. HEN TEAL.
 Company of over 100 People.
 Evenings at 8:15. Matinee Saturday.

GARRICK THEATRE 35th STREET, Near BROADWAY.
 Hoyt & McKee, Lessees. Charles Frohman, Mgr.
 FOURTH MONTH Nothing Fancier Has Ever Been Seen.
 Charles Frohman's most successful comedy.

NEVER AGAIN

By Maurice Desvalliers and Antony Mar.
 Biggest and best company ever presenting a farce-comedy.
 Evenings at 8:15. Matinee Saturday.

EMPIRE THEATRE BROADWAY AND 47th ST.
 CHARLES FROHMAN, Manager.
 Matinee Saturday.

EMPIRE'S SEASON EXTENDED.
 6TH CROWDED MONTH.
 The Brilliant Romance.

UNDER THE RED ROBE

From Stanley Weyman's novel, by Edward Ross.
 With the EMPIRE THEATRE CO.
 Evenings 8:30. Matinees at 2:15.

B. F. KEITH'S NEW UNION SQUARE THEATRE

B. F. ALBANE, General Manager.
 J. ALLEN FRYER, Resident Manager.
 Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
 Successful since July 5, 1895.
BEST VAUDEVILLE IN NEW YORK.

HERALD SQUARE THEATRE
 CHARLES E. EVANS, Proprietor.
 W. D. MANN, Manager.

The Girl From Paris

Musical by Ivan Caryll. Book by George Dance.
 Wed. and Sat. Matinees at 2.
 250th SOUVENIR PERFORMANCE, JUNE 28.

LYCEUM THEATRE 4th AVENUE, 2nd STREET.
 DANIEL FROHMAN, Manager.

The Mysterious Mr. Bugle

Second Month of Madame Lucette Ryley's Merry Farce.
 Presented by
ANNIE RUSSELL, JOSEPH HOLLAND, AND SPECIAL CAST.
 Evenings at 8:30. Thurs. & Sat. Mat. at 2.
 FIFTIETH TIME, Tuesday, June 1, SOUVENIRS.

OLYMPIA ROOF GARDEN B'way & 44th St.
 Evenings at 8:15. Admission 50c.

Continued Engagement of **BARONESS BLANC**
 Papina, Manhattan Comedy Four, Linda B. Raymond, Anna and Alice, Josie DeWitt, Gail's Comedy Monkeys, Josephine Sabal, Alice Rose, and others.
 Also Extravaganza, with ballet and chorus.

WEBER & FIELDS' BROADWAY MUSIC HALL
 Broadway and 25th Street. Matinees Tues. and Sat.
 LAST WEEK OF THE LAUGHING SUCCESS.

MR. NEW YORK, ESQ.

WITH ALL STAR CAST.

KOSTER & DIAL'S
 ONLY MUSIC HALL IN AMERICA.
 Vaudeville in Theatre,
 Promenade Concerts on Roof.
 50c. ADMISSION TO BOTH.

PASTOR'S Continuous Performances.
 Seats, 20 and 30 cts. 12.30 to 11 P. M.

JOHN KERNELL, DOLAN AND LEMARR.
 ELINORE SISTERS, MAUD HUGGENT.
 Van and Notrica, The Frohman, Curtis and Gordon,
 Hair Sisters, Gerrie Gilson, Etc.

BROOKLYN THEATRES.

COL. SINN'S MONTAUK THEATRE
 The Elite Theatre of Brooklyn.
 COL. W. H. SINN, Proprietor.

CASTLE SQUARE OPERA CO.
 In Repertoire.
 Tues. and Wed. Evenings and Wed. Mat., 11 P. M.
 Thurs., Fri., Sat. Evgs. and Sat. Mat., 11 P. M.

WANTED,

FOR HOVER'S LAKE, LIMA, O.,

Specialty, to open June 7. People at Piqua, Dayton, Toledo, please write. Would like to hear from child performers. Address

FRANK WILCOTT,
 515 West Wayne Street, Lima, O.

Now Booking for Season 1897-98

The Great Sardou Play,

MADAME SANS GENE

(IN ENGLISH)

MISS KATHRYN KIDDER, Sole Owner all English rights for America and Canada.

This play with its wealth of magnificence in stage setting, complete in detail and correct as to epoch, will start on its tour about the middle of September. Its great run in Paris, Berlin and New York, and its recent revival by Sir Henry Irving in London (a complete triumph) is a sufficient guarantee of its importance. All applications for time should be made early to

ISAAC NEWTON, Manager,
 For the past 16 years with Augustus Pitou's Attractions
 Address: GRAND OPERA HOUSE, New York,
 Care AUGUSTUS PITOU.

PROCTOR'S AMUSEMENT DIRECTORY.

LELAND OPERA HOUSE, ALBANY, N. Y.
 STARS AND COMBINATIONS.

PROCTOR'S THEATRE, 23D STREET.
 ORIGINAL CONTINUOUS VAUDEVILLE.

High-class novelties all the time from noon until nearly 11 P. M.
THE PLEASURE PALACE,
 5th Street and 3d Ave. Arcade.

Afternoon at 1:30, Evenings at 7.
FIRST-CLASS ATTRACTIONS
WANTED AT ALL TIMES.

Write for dates. Consider silence a polite negative.
 Address the respective managers.
 F. F. PROCTOR, Sole Proprietor.

Cincinnati SPRINGER MUSIC HALL

The SPRINGER MUSIC HALL the past year has been remodeled and improved. It has a seating

CAPACITY OF 3,617,
 an unequalled hall for CONCERT or LECTURE USE, and CENTRALLY LOCATED.

OPEN FOR GENERAL ENGAGEMENT.
 Descriptive catalogue upon application. Apply to

E. S. BUTLER, Jr., Sec'y,
 Springer Hall, Cincinnati, O.

THE NEW STAR THEATRE

...THE LEADING THEATRE OF...
 ELIZABETH, N. J.

THE PERSONIFICATION OF ELEGANCE
 SUMPTUOUSLY APPOINTED.

PRESENTING FOREMOST ATTRACTIONS ONLY.

Now Filling Time for Season of 1897-'98-'99.
 A FEW OPEN DATES FOR MAY AND SUMMER MONTHS.

CORRESPONDENCE SOLICITED. Address
 Col. W. C. MORTON, Lessee and Manager.
 MAZE EDWARDS, Business Manager.

FOR RENT. Irving Theatre, People's Institute Bldg., Chicago. New, handsome, seating 1800. \$100 per week excepting Sundays. Address CLARKE, Owner.

PROFESSIONAL CARDS.

Knox G. Wilson

German Dialect Comedian.

Address Mirror Office.

AMERICAN THEATRICAL EXCHANGE.

MAUDE WINTER

AT LIBERTY. 1897-98.

Address 6 West 29th Street.

PROFESSIONAL CARDS.

CORSE PAYTON

CORSE PAYTON COMEDY CO. PAYTON'S BIG COMEDY CO.
 W. E. DUNN, Mgr. D. J. RANAGE, Mgr.

BOOKED SOLID!

RECOGNIZED TO BE THE BEST EVER ORGANIZED.

Room 508, 1408 Broadway, Knickerbocker Theatre Bldg.

1897 **WILLIAM BONELLI** 1898

In a three-act Farce Comedy, A Parisian and London "GO."
 Adapted from the French by COL. J. F. MILLIKEN.

THE CAPTAIN OF THE NONSUCH

A Company of Leading Comedians, including

ROSE STAHL

Direction of - - - FRANK L. GOODWIN
 Room 19, Broadway Theatre Bldg, New York City, N. Y.

WILLIS GRANGER

SEASON '96-97. COUNT DE NEIFFER. Augustus Pitou's production of MME. SANS GENE.
 LEADING MAN. BRADY & ELLIS' SUMMER STOCK CO., Cleveland, O.

D'ENGAGED for Leading Business for the Coming Season. Address Agents.

Leander Blanden

DISENGAGED FOR SUMMER. Address Mirror.

PROFESSIONAL CARDS.

CORSE PAYTON

CORSE PAYTON COMEDY CO. PAYTON'S BIG COMEDY CO.
 W. E. DUNN, Mgr. D. J. RANAGE, Mgr.

BOOKED SOLID!

RECOGNIZED TO BE THE BEST EVER ORGANIZED.

Room 508, 1408 Broadway, Knickerbocker Theatre Bldg.

1897 **WILLIAM BONELLI** 1898

In a three-act Farce Comedy, A Parisian and London "GO."
 Adapted from the French by COL. J. F. MILLIKEN.

THE CAPTAIN OF THE NONSUCH

A Company of Leading Comedians, including

ROSE STAHL

Direction of - - - FRANK L. GOODWIN
 Room 19, Broadway Theatre Bldg, New York City, N. Y.

WILLIS GRANGER

SEASON '96-97. COUNT DE NEIFFER. Augustus Pitou's production of MME. SANS GENE.
 LEADING MAN. BRADY & ELLIS' SUMMER STOCK CO., Cleveland, O.

D'ENGAGED for Leading Business for the Coming Season. Address Agents.

Leander Blanden

DISENGAGED FOR SUMMER. Address Mirror.

BESSIE BONEHILL

ADDRESS THIS OFFICE.

Catherine Campbell

Engagements for New York Solicited. Address 186 W. 5th St., New York.

ARNOLD DALY

GIFFEN AND NEILL STOCK CO., ST. PAUL, MINN.

ST. PAUL, GLOBE, Tuesday, May 18.—"The role of Edward Seabury, the assistant cashier, was intrusted to one of the new members, Arnold Daly. In the scene with his superior and rival his impulsive vigor was a relief from the ponderous dignity with which some of the other members of the cast were burdened."

ST. PAUL DISPATCH, Tuesday, May 18.—"That Arnold Daly is a decided acquisition to the cast was shown by his clear cut, earnest work as Edward Seabury, wrongly suspected of being the defaulter."

CARRIE W. COLBURN

PLAYWRIGHT AND LIBRETTIST.

119 West 34th Street.

E. S. BRIGHAM

MANAGER AND BOOKING AGENT.

The Originator of Novel and Theatre Packing Methods
 AT PRESENT
 Sole Lessee and Manager
 ST. JOSEPH'S PROGRESSIVE AND POPULAR THEATRE

THE CRAWFORD S. R. O.
 Booking Omaha, Topeka, St. Joseph, Wichita, Leavenworth, Lawrence, Kansas City, Etc.

MARIAN STRICKLAND

Recovered from her long illness, invites offers for next season. Comedy dialect, Irish or Heavy parts.
 Address Agents or
 W. H. STRICKLAND, Mirror Office.

ADELAIDE OBER

PRINCIPAL CHARACTER PARTS.

Address Agencies, or Residence at Hastings-on-Hudson, N. Y.

MARIE BONFANTI

High School of Dancing, 54 Union Sq., 4th Ave.
 Classic, character, fancy and society dances. Ballerina arranged, spectacular, vaudeville. Celebrated Baratti, assistant.

ARTHUR R. LAWRENCE

Address LOW'S EXCHANGE, Charing Cross, London.
 RE-ENGAGED by Mr. E. H. Sothern, seasons 1897-98.

JEAN CLARA WALTERS

AT LIBERTY, Season 97-98. Heavily.
 Comedy and dialect old woman. Four seasons Nat. C. Goodwin.
 Address Agents or 226 W. 11th St., City.

BLANCHE SEYMOUR

AT LIBERTY. Improv., Singing and Dancing. Late Hulton's Superba Co.
 Address 28 Orton Place, Buffalo, N. Y.

LOUIS E. FRIDENBERG

CHARACTER ROLES.

Just closed season at Girard Avenue Theatre, Philadelphia.

AT LIBERTY. Address 1642 Franklin St., Philadelphia, Pa.

Alice Kauser

DRAMATISTS' AGENT.

European and American Plays for Sale.

Address 162 Broadway, New York.

NITA ALLEN

AT LIBERTY.

Invites Offers for Next Season. Address this Office.

THOMAS WASHINGTON WHARMBY

DRAMATIC AUTHOR.

has these plays ready: "Aunt Abbie, or The Cure of a Wild Wife," a four-act society play; (2) "In 1863," a powerful four-act drama of the late Civil War; (3) "A Clouded Honeymoon," a four-act domestic play; And two short one-act plays: "A New Way to Ask Her," and "One Result of a Fad."

L. AUGUSTUS HILL

Manager, Business Manager or Treasurer. AT LIBERTY season 97-98. Best of references. Satisfactory bond. Address CARE MIRROR.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York Post Office.

Amy Lee
Comedienne. Invites offers. Care MIRROR.

Alfred Burnham.
Address MIRROR.

Alexander Kearney
At liberty. Address MIRROR.

Alida Cortelyou
Auguste Van Biene Co. Care Low's Ex., London.

Arthur Giles
Light Comedy and Character. Address MIRROR.

Addison Pitt
Disengaged. Portchester, N. Y.

Ben B. Vernon
At liberty after June 1. Address MIRROR.

Carrie Lee Stoye
Disengaged. Singing, Comedy, and Character. MIRROR.

Clifford Leigh
Nether's '96-'97. Harkin's Stock, St. John, N. B. MIRROR.

Dorothy Chester
Nancy Hanks Co. At liberty. Address office.

Ella Cameron
Leads, Heavies. Invites offers. Care MIRROR.

E. W. Morrison
Address care THE MIRROR.

Eunice Hill
Danseuse. Care MIRROR.

Eleanor Merron
Leading and light comedy. Address MIRROR.

Francklyn Hurleigh
Address 17 West 28th Street.

Fannie Denham Rouse
At Liberty. Address care this office.

George E. Murphy
The Dude, When London Sleeps. Address MIRROR.

Gertrude Boswell
Sign of the Cross. At liberty for Summer.

George H. Trader
Permanent address care W. P. Davis, 744 Broadway.

H. H. Forsman
Low's Exchange, London, Eng.

Harold Grahame
At liberty. Heavy.

Ida E. Cowles
Disengaged. Juvenile. Address MIRROR.

Jessie Bradbury
Versatile soubrette. Contralto. MIRROR.

Jessie Burnett
Leads, Heavies, and Comedy. Address MIRROR.

J. A. Donahey
Baritone. Leads and Juveniles. Address MIRROR.

Joseph S. Haworth
Box 47, Willoughby, Ohio.

Lillian Stillman
Characters, Eccentric, and Dialect. Care MIRROR.

Lotta Linthicum
"Sign of the Cross." En tour.

Linda da Costa
O Mimosa San. Geisha Co. En tour.

Lena Ralston
Irving French Company.

Leonora Bradley
Address ELITCH GARDEN, Denver, Col.

Mervyn Dallas
Plays. Address MIRROR.

Milton Nobles
139 First Place, Brooklyn, N. Y.

Miss Lillian Burnham
Singing and dancing soubrette. At liberty. MIRROR.

Mr. Bassett Roe
Lyle House, Northholme Road, Highbury Park, London.

Portia Knight
Dental Frohman Season '97-'98. Add. T. Ebert, 1388 B'way

PROFESSIONAL CARDS.

Richard Sherman
Leading Juvenile. At liberty. MIRROR.

Roy A. Rinehart
Disengaged. Properties, 334 Stillman St., Phila., Pa.

Sarony Lambert
Principal Comedian Hanton's Superba Co., 1897-'98.

Vernon Somers
302 Elm Street, Westhaven, Conn.

William Burriss
Elitch's Theatre, Denver, Col.

Wm. J. Rostetter
Musical Director. At liberty. 77 W. 91st St.

William J. Romain
At liberty. 226 W. 44th Street.

W. H. Thoenbe
Juveniles, Heavies. Address care MIRROR.

MANAGERS' DIRECTORY.

THEATRES.

ADRIAN, MICH.

NEW CROSWELL OPERA HOUSE
Stage, 61x30; to gridiron, 56 feet. Located in best show town in the State. Conducted on business principles. Population of Adrian, 12,000. Address

C. D. HARDY, Manager.

BATH, ME.

COLUMBIA THEATRE

TO THE TRAVELING MANAGERS: In justice to the Columbia Theatre and myself, I feel obliged to call the attention of traveling managers to the following facts. I have been engaged as manager of the above house commencing June 1, in place of Frank A. Owen. Mr. Owen has circulated the report that he had resigned; instead, however, the owners were dissatisfied with his management and elected a new manager. Mr. Owen had booked several attractions for the coming season. THIS IS PROOF TO MANAGERS.

E. D. JAMESON, Manager.

CLARKSVILLE, TEXAS.

TRILLING'S OPERA HOUSE

Ground floor, seats 500, pop. 4,000. Under new management. Equipped with modern conveniences. Breaks jump bet. Paris and Texarkana. Booking season 1897-'98. **C. GAINES, Mgr.** after Sept. 1, '97.

CLINTON, ILL.

DENNICK'S OPERA HOUSE

Only regular theatre in the city. Change of manager after Jan. 1, 1897. Now booking for 1897-'98. **B. G. HENSON, Manager.**

GREENSBORO, N. C.

ACADEMY OF MUSIC

New Booking Season 1897-'98. Population, 10,000. Seating capacity, 800. Only first-class attractions wanted. Main Line Southern Railway to the South.

W. J. BLACKBURN, Mgr.

HASTINGS, PA.

HASTINGS OPERA HOUSE

GOOD ATTRACTIONS WANTED. Only Opera House in Northern Cambria County; 25,000 theatre-going people. Seating capacity, 1,000. Now booking season 1897-'98. Address

JAMES MCNEIL, Manager.

LOUISIANA, MO.

PARKS' OPERA HOUSE

First-class in all its furnishings and appointments. Best location. Band and Orchestra. Have done the business for the past five years. Still under the same bustling management and not afraid of the old house. It is the same scare crow as of old, so don't be bluffed or alarmed by exaggerated and erroneous statements but remember We Do The Business. So address

E. A. PARKS, Sr. & Jr., Owners & Mgrs.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population, 5,000. Ground floor. Capacity, 1,000. Address **HICKY & LUTSV, Props.**

ORANGEBURG, S. C.

ACADEMY OF MUSIC

Population 5,500. Capacity 600. New management and new scenery. Best show town for size in State. First-class attractions wanted for season 1897-'98.

O. B. ROSENGER, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,500.

J. E. WILLIAMS, Manager.

ROYERSFORD, PA.

ROYERSFORD OPERA HOUSE

Opened Jan. 1, 1897. DOING A THRIVING BUSINESS. Still a few more open dates for which I would like to book good companies—vaudeville, comedy and minstrel—also booking for 1897-'98. All dates protected. **CHAS. H. DETWILER, Prop. & Mgr.**

MANAGERS' DIRECTORY.

SOMERSET, KY.

GEM OPERA HOUSE

Now Booking for 1897-'98. A \$20,000 first floor modern theatre. Seats 1,000. Spacious dressing rooms. Stage 25x57, proscenium opening 31x25. Population, 4,000. Good one night stand. On Queen and Crescent R. R., within 100 miles of Cincinnati, O., Louisville, Lexington, Ky., Chattanooga and Knoxville, Tenn. Only first-class companies booked. Write or wire

E. L. OGDEN, Mgr.

WINNIPEG, MANITOBA.

THE NEW GRAND

Ground floor. Capacity, 900. Population 41,000. Stage, 28x50 feet—height, 50 feet. Opened April 15th, by John Griffith Co.;—three days and two matinees—receipts, \$2,372.35; followed by Fanny Rice, April 23d—two nights and matinee—receipts, \$1,322.50. Would like to arrange quick with first class repertoire, opera or dramatic company for Summer season. Will also have new theatre in Rat Portage ready to open May 24th. This theatre will be run in connection with Winnipeg House. Rat Portage is 137 miles east of Winnipeg. It is a booming mining town. Population, 6,000. Ground floor. Capacity, 750. Stage, 28x50—height, 50 feet. Address

SEACH & SHARP, Mgrs.

P. O. Box 538. Winnipeg, Man.

HOTELS, ETC.

LOGANSPOUT, IND.

THE BARNETT

Rates \$2.00, \$2.50, \$3.00.

THE MURDOCK

(44 block from Opera House) Rates \$2.00 (special theatrical rate \$1.25 and \$1.50), the only first-class hotels at Logansport, Ind. Operated by The Logansport Hotel Co.

E. F. KELLER, Gen'l Mgr.

PROFESSIONAL CARDS.

WM. WOLFF
General Director,

CASTLE SQ.

PHILADELPHIA BALTIMORE WASHINGTON

Address all communications
OPERA CO. GRAND OPERA HOUSE, Philadelphia.

HALLETT THOMPSON

AT LIBERTY.

LEADING MAN with JAMES O'NEILL CO.

HENRY

LEONE
BARITONE.

Address 60 S. 12th Avenue, Mount Vernon, N. Y.

MAURICE

FREEMAN

WITH

ELECTRICIAN.

En route.

Sidney R. Ellis,

MANAGER.

DARKEST RUSSIA.

BONNIE SCOTLAND.

Address per Darkest Russia route in this paper.

FRANK SMITHSON

Formerly of the Avenue and Lyric Theatres, London, England.

Has just produced the enormously successful comedy

THE GIRL FROM PARIS

Open to produce First-class Plays, Comedies or Operas

Address HERALD SQ. THEATRE, N. Y.

R. A. BARNET

Address DRAMATIC MIRROR.

FRANK DAVID

Leading Comedian and Stage Director.

Has closed most successful season with Henshaw & Ten Brock. Ready for Summer Opera.

Toronto Opera House till further notice.

MAYME TAYLOR

PRIMA DONNA or LEADS.

OPERA or COMEDY.

Address 241 W. 42d Street.

COSTUMES.

WIGS
TOUPEES.

Grease Paints and Face Powders.

SATISFACTION GUARANTEED.

CHAS. L. LIETZ,

No. 39 West 28th Street, New York.

VANCE
ROBES
And PURCHASING.

1555 BROADWAY, N. Y.

M. HERRMANN

COSTUMER,

20 West Twenty-Seventh Street,
Near Broadway.

The Eaves Costume Company

63 EAST 12th ST., NEW YORK.

Are prepared to furnish costumes in any number desired; on hire, rental to apply to purchase. Largest stock, lowest estimates, and superior work. Over 5,000 Costumes constantly on hand.

COLIN S. EAVES, General Manager.

SIEGMAN AND WEIL

THEATRICAL, CIRCUS and

MILITARY SUPPLIES.

110-112 Greene St., New York.

Send 2-cent stamp for our NEW CATALOGUE just issued. Largest, complete stock of GOLD and SILVER TRIMMINGS, STAGE JEWELRY, SATINS, PLUSHES, ARMORS, Etc., in fact, everything required for THEATRICAL WARDROBE at

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices:

TIGHTS or SHIRTS, from 50c. a pair, upward.
SPANGLES, in gold and silver, \$1.10 a pound.
WIGS, from 50c. upward.
GOLD and SILVER TRIMMING, from 2c. a yard upward.

Goods sent C. O. D. A deposit required on all orders. Satisfaction guaranteed or money refunded.

COLIN S. EAVES

has assumed the management of the old established house,
The Eaves Costume Co.,
of 63 E. 12th St., New York, and is prepared to furnish anything and everything "up-to-date," either for sale or hire, at prices defying competition.



MEET EVERY
WEDNESDAY

8 o'clock to 6 o'clock.

Room 8, Standard Theatre Building.

Applicants for membership address Secretary.



SCENIC PAINTER,

Stock Scenery and Production

Address: Col. Sinn's Montauk Theatre, Brooklyn, N. Y.

Seymour D. Parker

CLAUDE L. HAGEN

SCENIC CONTRACTOR,

Master Mechanic, Fifth Avenue Theatre, New York.

High Grade Modern Construction Scenery

Theatres and Opera Houses.

HAGEN'S PATENT TOGGLE SHOE, Pat. June 11, 1895.

MY invention relates to an improved Shoe for the frames of stage scenery, and has for its object to provide simple, inexpensive and efficient means for securely fastening and rigidly bracing together the different portions of the frames in such manner as to avoid weakening any part of the frames; to provide said shoes with means for the attachment of the braces employed for holding the frames in an upright position; and finally, to so construct the shoe that rolling rounded edges may be employed, whereby liability of the canvas being cut or the paint abraded is avoided.

25,000 NOW IN USE.

C. L. HAGEN, Contractor,
Office, Fifth Ave. Theatre, N. Y.

Shops and Studio adjoining Theatre.

THEATRICAL
TYPEWRITING.

40 W. 28th St. Tel. 681 38th St.
68 B'way. "3133 Cortlandt.
1462 " "1291 68th St.
1460 "

Z. & L. ROSENFELD

PROFESSIONAL CARDS.

LAURA BURT

INVITES OFFERS FOR NEXT SEASON.

Address Hotel Vendome.

MABEL AMBER

Permanent address, 33 West 8th Street, NEW YORK.

EUGENE JEPSON

Invites offers for next season.

Principal Comedy.

Address care Mirror.

SYLVIA M. BIDWELL

LEADS.

AT LIBERTY.

Address care Mirror.

HARRY DULL

Address MIRROR.

HARRY CORSON CLARKE

Permanent Address, Baldwin Hotel, San Francisco.

Victory Bateman

Disengaged Season 1897-98.

1220 Butler St., Philadelphia, Pa.

FOREST FLOOD

WITH LILLIAN BURKHART. Season 1897-'98.

DISENGAGED PART OF SUMMER. Address Freeport, L. I.

ALMA KRUGER

LEADING—LOUIS JAMES CO. 1895-6-7.

AT LIBERTY '97-'98.

Address Mirror.

FERNANDEZ AND HOFF

Musical Agents, Principal Artists and Chorus People Constantly Wanted

Mrs. E. L. FERNANDEZ. Room 5, 1440 Broadway.

EDWIN W. HOFF.

Katherine Rober

TOURING WITH HER OWN COMPANY.

SEASON 1896-'97, OPENED AUG. 10, 1896.

Address Mirror.

HARRY LILLFORD

Stephen Spettigue, in Charley's Aunt.

5th Consecutive Season.

EVELYN

GORDON

INVITES OFFERS FOR NEXT SEASON. LEADS or HEAVIES.

Address Agents or 522 Michigan Avenue, CHICAGO.

ANNE SUTHERLAND

Invites Offers for Next Season.

Address Mirror.

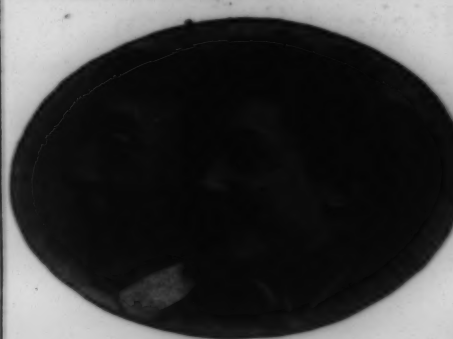
SPECIAL ENGAGEMENT.

ALBERT HART as "WANG."

CASTLE SQUARE OPERA CO. Opening in Philadelphia June 7th.

Address 80 West 10th Street.

PROFESSIONAL CARDS.



PROFESSIONAL CARDS.

J. Guy Woodward - Bessie Warren

AND THE

Woodward-Warren Company.

PRODUCING A REPERTOIRE OF
Musical Comedies. All Successes.

And the operatic comedy, **THE MAN FROM PANAMA**,
written especially for Mr. Woodward and Miss Warren
by Emma Stodart and J. Anderson Russell.

SOUTHERN CITIES ONLY

GUY LINDSLEY

LEADING MAN WITH LOUIS JAMES CO.

SEASONS 1895-'96 AND 1896-'97.

Address Mirror.

MAY VOKES

(FEDERATED)

THE ORIGINAL **TILLY** MY FRIEND FROM INDIA.

Smyth and Rice Co.

Address en route.

REUBEN FAX

Address Mirror.

JOHN T. KELLY

INVITES PROPOSITIONS FOR SEASON 97-98.

Address Weber & Fields Music Hall, New York.

JARBEAU

STARRING TOUR OPENS ABOUT SEPT. 1, 1897.

Address care KLAU & ERLANGER.

NINA MORRIS

WITH CASTLE SQUARE STOCK CO., Boston, Mass.

AT LIBERTY FOR NEXT SEASON.

SYLVIA BIDWELL

Season '97-'98—Starring under the direction of Kinnaman and Hartell.

Juliet, Camille, Carmen.

Address Mirror.

MARIE CARLYLE COMEDienne

AT LIBERTY for SUMMER AND NEXT SEASON.

MY FRIEND FROM INDIA CO.

Address 55 West 42d Street, New York.

JOE CAWTHORN

PRINCIPAL COMEDIAN.

With Howe and Barry's big production of Rice's Excelsior, Jr.

Making a tremendous hit as the German—"Courier-Examiner."

Address this office.

EDWIN BRANDT

INVITES OFFERS FOR
SEASON 1897-98.

Permanent Address, 345 West 5th Street, or Mirror Office.

JOE

With Ward and Vokes.

CHAS. A

KELLY AND MASON

Next Season in their own Comedy entitled WHO IS WHO

CLARA THROPP

Now playing the
title role in

THE GAY PARISIENNE

Duke of York's Theatre,
London, Eng.

Address DUKE OF YORK'S THEATRE.

AMY AMES

AT LIBERTY for Season of 1897-'98.

Address Mirror Office.

AMELIA SUMMERVILLE

Address Hotel Vendome.

PROFESSIONAL CARDS.

HARRY CLAY

BLANEY

Just closed a season of 40 weeks as

THE BOY

In CHAS. E. BLANEY'S

A BOY WANTED

Address 116 N. Monroe Ave., Columbus, O.

Lizzie Melrose

COMEDIENNE

3d Season.

CHAS. E. BLANEY'S

Attractions.

HOWERY GIRL in

A BAGGAGE CHECK.

Address per route.

Do you know Ole Olson?

OLE OLSON

He

Gude

Bane

Swedish

Purty

Fallah.

BEN HENDRICKS

Under the management of JULES MURRAY.

**J. E. TURTON****Baritone.**

Care E. W. HOFF,

Klaw & Erlanger's Ex.

CHARLOTTE

LAMBERT

Address Mirror.

THERE IS ONLY ONE

SADIE CONNOLLY

Singing. Character Irish Comedienne.

MURRAY & MACK FOR NEXT SEASON.

145 SECOND AVENUE, N. Y.

FANNY MCINTYRE**AT LIBERTY.**

Hotel Lincoln, 32d Street and Broadway.

MISS CELESTINE HALL**AT LIBERTY.**

JUVENILES.

LIGHT COMEDY.

Address Mirror.

EDWIN THANHOUSER

LIGHT COMEDIAN.

Bertie Nizell—Chas. Frohman's Thoroughbred.

Sir Richard Cursitor—Sowing the Wind, past season.

OPEN FOR SUMMER STOCK. Address Mirror.

CHARLES J. CAMPBELL,

Attorney and Counselor at Law,

No. 25 Pine Street, New York City.

All legal matters promptly attended to; salaries collected; contracts drawn; suits brought and defended for breach of contract; divorces obtained. Consultation free.

MISS MEREDITH PERRY

GERTRUDE, in DONNELLY & GIRARD'S

My Friend From India.

Permanent address, HOTEL REYNOLDS, BOSTON.

VERNER CLARGES

Invites offers for the

SUMMER SEASON.

Address 16 Gramercy Park, N. Y.

Augusta De Forrest

6 YEARS WITH SALVINI.

Address Agents or Low's Ex., London.

LISLE LEIGH

Disengaged. Season 1897-98. Address Mirror.

GRIFFITH MORGAN, Artist.

Scenic Studio, Amphion Theatre.

Address 236A Madison St., BROOKLYN, N. Y.

ELOCUTION, ACTING, ETC.

ADELINE STANHOPE**WHEATCROFT**

DRAMATIC INSTRUCTION.

Summer Term Commences May 3d.

Studios 16 & 18, Holland Building,

1440 Broadway, New York City.

LAWRENCE SCHOOLOF
ACTING

106 WEST 4th STREET, NEW YORK.

EDWIN GORDON LAWRENCE, Director.

Send for Circular.

CHICAGO

SCHOOL OF

ACTING.

HART CONWAY, Director.

Hendel Hall, 40 E. Randolph St., Chicago, Ill.

ALFRED AYRES, 218 W. 15th St., N. Y.

Instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art. Price, \$1.25. D. Appleton & Co., Publishers.

There are certain chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession.—Boston Evening Transcript.

Those who would be intelligent theatregoers need just such a volume.—Elmira Telegram.

A book that every student of dramatic art should have a copy of. A remarkable book.—N. Y. Herald.

MR. PARSON PRICE

(Trainer—Pupil of Garcia.)

VOICE CULTURE

Speaking and Singing. Teacher of JULIA MARLOWE & MAUDIE ADAMS. LAURA BURT. IDA CONQUEST. MAUDE HOFFMAN, &c. Reference—FANNY DAVENPORT. Send for Circular 22 E. 12th Street, New York.

ROSE BECKETT

Maitress de Danse. Originator of new and up-to-date dances 227 W. 49d Street, New York

PROFESSIONAL CARDS.

MR ALFRED BRADLEY

Manager and Proprietor of the two great comedy successes.

"THE MYSTERIOUS MR. BUGLE,"

and

"CHRISTOPHER, JR."

By MADELEINE LUCETTE RILEY.

Address Lyceum Theatre, N. Y. Season 1897-98.

CAROLINE HAMILTON**PRIMA DONNA SOPRANO.**

MORGAN, HARRIS & CO., Bankers, PARIS, FRANCE.

HORACE LEWIS.

McClellan in Bonnie Scotland. Silas Prescott in Sue, Captain Mac in L'Arlesienne.

CHARACTER AND COMEDY, CASTLE SQUARE THEATRE STOCK CO., BOSTON, FOR SUMMER.

"As Silas Prescott in Sue, Horace Lewis was worthy of comparison with his namesake, the late James Lewis."—Walsingham, N. Y. critique Boston Herald.

WM. S. GILL

With Pudd'nhead Wilson Co. 3d Season.

Character and Singing Comedian.

At Liberty Address this office.**CHARLES D. HERMAN****AT LIBERTY**

For Next Season and the Summer.

Address 4045 Poplar St. Philadelphia, Pa.

BRIANT S. YOUNG**AUTHOR-DRAMATIST.**

PLAYS: Stray Chips, Jack Stannard, Little Ragna, AN YE SOW.

Address Salt Lake City, Utah.

RUSSELL WARDE

LEADING BUSINESS.

AT LIBERTY SEASON 1897-98.

Address care Mirror.

Sigmund B. Alexander

MEMBER AMERICAN DRAMATISTS CLUB.

PLAYS: Melodrama, Farce-Comedy and Society Play. Small Casts. Terms very reasonable.

Address 22 Devonshire Street, Boston, Mass.

MARIE THOMAS**AT LIBERTY.**

Heavy or Comedy Leads.

Address The Old Homestead Co., or MIRROR.

Arthur Donaldson**AT LIBERTY FOR SUMMER OPERA.**

Season 1896-97 Rob Roy with Whitney Opera Co.

J. PALMER COLLINS**AT LIBERTY.**

331 W. 34th St.

An artist in the best acceptance of that much misused word.—Omaha Bee.

ELOCUTION, ACTING, ETC.

The American Academy of the Dramatic Arts

FRANKLIN H. SARGENT, President.

EMPIRE THEATRE BUILDING.

Consolidated with The

40th STREET AND BROADWAY.

EMPIRE THEATRE DRAMATIC SCHOOL

AND

THE LYCEUM SCHOOL OF ACTING

A practical training School for the Stage, connected with Chas. Frohman's Empire Theatre. Mr. Frohman's Companies—sixteen in number—are open to the graduates upon completion of the thorough system of training as laid down by the Academy.

For full particulars apply to THE AMERICAN ACADEMY OF THE DRAMATIC ARTS.

Carnegie Lyceum, 37th St. and Seventh Avenue, New York City.

PROFESSIONAL CARDS.

ISABELLE EVESSONWILL PRODUCE **A PURITAN ROMANCE** SEASON 97-98

By ESTELLE CLAYTON.

WITH A STRONG CAST.

MR. AND MRS.

William Robyns

DISENGAGED FOR SUMMER AND NEXT SEASON.

Address care this office.

ARTHUR FORREST**AT LIBERTY.**

Address Agents, or 6 W. 82d Street, City.

HOYT'S

TRIP TO

CHINATOWN

1894-'95

NETTIE BLACK

HANLON'S

FANTASMA

TITLE-ROLE

1895-'96

PRIMA DONNA SOPRANO.

BLANEY'S BAGGAGE CHECK 1896-'97.

AT LIBERTY FOR NEXT SEASON.

Address MIRROR.

FRANK R. MILLS**LYCEUM THEATRE.****FRANK D. NELSON**

Having just closed with D. W. Truss & Co.'s WANG, is

AT LIBERTY for PRIMO-BARITONE or STAGE DIRECTOR,

for Summer or next season. Complete repertoire.

Address BOX 218, WEST HAVEN, CT.

LAURA**ALBERTA**

DISENGAGED AFTER MAY 15. Summer engagement and season of '98.

Address care this office.

GEORGIA CAINE

Address MIRROR.

ROSE EYTINGE

71 IRVING PLACE, NEW YORK CITY.

Will accept pupils or engagements for parlor readings. Actors or Actresses coached.

THOMAS W. KEENE

Accompanied by and under the management of

CHARLES B. HANFORD.

THE PLAYS: Julius Caesar, Othello, Hamlet, Louis XI., Richelieu, Merchant of Venice, Richard III.

Address CHARLES B. HANFORD, 304 F St., N. W., WASHINGTON, D. C.

Mr. ROBERT WAYNE-Miss CARRIE WINSHIP

LEADS, JUVENILES, HEAVIES.

AT LIBERTY SEASON 1897-98.

Special Engagements or Stock.

Address Mirror Office.

JOSEPH H. HAZLETON

Re-engaged 3d Season as UNCLE DAN'L.

With the HEART OF MARYLAND CO.

"Mr. Hazleton rose to the dramatic situation when required."—Chicago Inter Ocean.

"One character stood out as prominently as any the old negro retainer of J. H. Hazleton."—Philadelphia Item.

"Mr. & H. Hazleton plays the old negro so realistically that he could readily be mistaken for the genuine article."—Washington Post.

GEORGE OBER**AT LIBERTY.**

Address Hastings-on-Hudson, N. Y.

TO THE PROFESSION:

We want all members of the Dramatic profession to feel when they come to Milwaukee, there is one place where they will be as welcome as the sunshine, and that is the plant of THE PABST BREWING CO. We have quite a business to show if you come. We will furnish you with guides who will take you over the entire plant, not omitting to present you with as many tankards of the foaming beverage of Gambrinus as you wish, free and without price. We have a Theatre in Milwaukee, too. We have been told it is about as good as they make them. We would like to have you see that also.

PABST BREWING COMPANY.



PERFECTION IN BREWING IS REACHED IN AMERICA



ASK FOR "PABST"

Take Up the Slack!

The human body in the heat of summer may be likened to a ship in a dead calm; she cannot make port without the little tug-boat, which, catching her by her loose cable, pulls gently, but gradually, and taking up the slack, brings her safely to the dock.

The nerves, the muscles and the mind in summer are at the slack of their cables, yet the cares of household or business may increase. That famous little tug,

PABST MALT EXTRACT, The "Best" Tonic,

takes right hold of the loosened ropes, gently gives new action and vitality, and draws one through the critical months to fresh and vibrant life. Cool, foaming and full of rejuvenating influences, it makes the relaxed forces taut and strong.

PABST MALT EXTRACT is The "Best" Tonic.

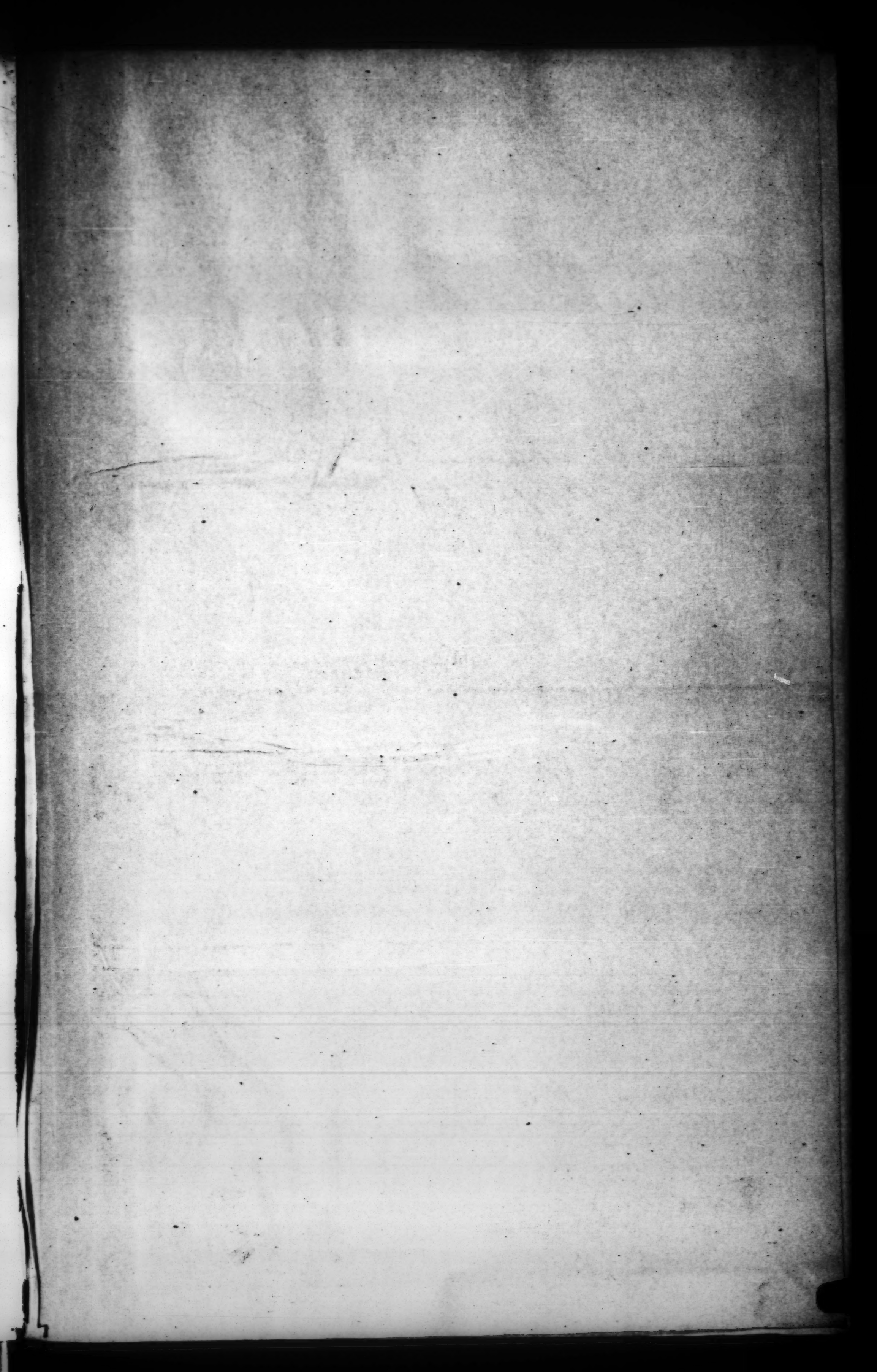
THE BEST IN FOURTEEN YEARS.

It gives me pleasure to endorse your "Best" Tonic as the best malt extract I have used in my fourteen years' practice. I have often prescribed it for my patients, but never was so fully convinced of its merits as when I tried it myself this summer for dyspeptic and stomach troubles, from which I suffer, especially during the hot weather. I shall continue to prescribe "Best" Tonic to my patients.

W. R. FRANKLIN, M. D.
Rockford, Ill., July 3, 1896.

PERRY'S VICTORY

BINNER CHICAGO



PUBLIC LIBRARY
KANSAS CITY
MO